

THE MUSICAL TIMES

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THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molineux Prize" of TEN POUNDS, with the Society's Medal, and the "Society's Prize" of FIVE POUNDS, for the best and second best APPROVED MADRIGALS, in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices.

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5. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1890, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1890.

J. EDWARD STREET, Hon. Secretary.

UNIVERSITY OF DURHAM.

FACULTY OF MUSIC.

The FIRST MUSICAL EXAMINATION for the Degree of Mus. Bac., will be held on THURSDAY, September 25, at 10 a.m., in the Lecture Rooms, Durham.

Examiners:

Sir JOHN STAINER, M.A., Mus. Doc., Oxon., et Dunelm.

PHILIP ARMES, Mus. Doc., Oxon., et Dunelm.

No Candidate is admissible to this examination who has not obtained from the University a certificate of Proficiency in General Education (the next examination for which will be held in Durham, on Tuesday, September 23) or is not a Graduate in Arts of some University in the United Kingdom, and has not secured admission as a Student in the Faculty of Music.

The subjects for the Certificate Examination are English, Arithmetic, and Geography; and for the first Musical Examination for Mus. Bac. Harmony and Counterpoint in not more than four parts (paper work only).

FEES.

£1 for the General Education Examination (this must be paid a month before the examination).

£2 for Admission as a Student in the Faculty of Music.

£2 for the first Mus. Exam.

Candidates, having passed the first Mus. Exam., may send in their Exercises to the Registrar of the University not later than March 31, 1891, and those whose Exercises have been approved by the Examiners will be admissible to the Final Exam. for Mus. Bac., which will be held in September, 1891.

The Fee for this will be £2 and that for taking the Degree, £3.

The conditions of the Exercises and the subjects for the Final Exam. will be announced at the end of the first Musical Exam.

Further particulars may be had on application to

Dr. ARMES, The Bailey, Durham.

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The next Examination for the Diplomas, A.C.C.G. and F.C.C.G., will take place in London, July 17 and 18, 1890.

Local Examiners required for the Choristers' Certificates.

Provincial Conference at Northampton in October.

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C. F. PASSMORE, B. Mus., Hon. Sec.

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Next FORTNIGHTLY CONCERT, SATURDAY EVENING, July 5, at 8 o'clock. OPERATIC PERFORMANCES, SATURDAY, July 19, and MONDAY, July 21, at 8 o'clock. ORCHESTRAL CONCERT, St. James's Hall, FRIDAY, July 25, at eight o'clock; and DISTRIBUTION OF PRIZES, St. James's Hall, SATURDAY, July 26, at 3 o'clock.

JAMES G. SYME, Secretary.

COLLEGE OF ORGANISTS.

N.B.—The LIBRARY is OPENED on TUESDAYS, from 7 to 9 p.m.

Proposed arrangements for the Session, 1890.

July	15	..	..	F.C.O. Examination (Paper Work).
"	16	..	..	F.C.O. Examination (Organ Playing).
"	17	..	..	F.C.O. Examination (Organ Playing).
"	18	..	..	Distribution of Diplomas.
"	22	..	..	A.C.O. Examination (Paper Work).
"	23	..	..	A.C.O. Examination (Organ Playing).
"	24	..	..	A.C.O. Examination (Organ Playing).
"	25	..	..	Diploma Distribution.
"	31	..	..	Annual General Meeting.

Candidates' names for the Midsummer Examinations, together with the fees, should be sent in on or before July 8. Full particulars of Examinations on application.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

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President: SIR HERBERT OAKELEY, Mus. Doc., LL.D.

For prospectus and form of application for Membership, address the Secretary.

On Monday, the 14th July, at 8.15 p.m., Mr. G. F. HUNTLEY, Mus. Bac. (Cantab.), will read a Paper "On the Influence of the Organist in the Musical World" (postponed from April Meeting).

The Annual Guild Service will be held at St. Paul's, Vicarage Gate, Kensington, W. (near High Street Kensington Station), on Tuesday, the 22nd July, at 8 p.m. Short Organ Recitals before and after the Service.

The next Examination for F. Gld. O. takes place on the 29th and 30th July. The 23rd is the last day upon which names can be received.

J. T. FIELD, Warden.

MORETON HAND, Hon. Sec.

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President.—FREDERIC H. COWEN, Esq.

Vice-Presidents.—J. BAPTISTE CALKIN, Esq.; WILLIAM SPARK, Esq., Mus. Doc.

The above College holds periodical Examinations in Pianoforte Playing, Singing, Theory, &c., and grants Certificates to all successful Candidates. The next Examination will take place in July, when silver and bronze medals and Book Prizes will be awarded.

The higher Examinations for Diplomas as Associates and Licentiates take place in July and December.

Local Representatives required for Vacancies. Apply to Secretary.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mdlle. Gabrielle Vaillant to send in their names to Miss Macirone.

E. J. HOLLAND, Chairman.

SALISBURY CATHEDRAL.—An ELECTION of CHORISTERS will shortly take place. Further particulars may be obtained on application to C. F. South, Esq., The Close, Salisbury.

PROFESSIONAL NOTICES.

MISS A. E. AKROYD (Soprano),
For Concerts, Oratorios, &c. Crossfield Terrace, Stainland, Halifax.

MADAME CARRIE BLACKWELL (Soprano)
(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS EMILY DAVIES (Soprano).
Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

MISS MARJORIE EATON (Soprano)
(Pupil of W. Shakespeare, Esq.).
For Oratorios, Concerts, &c., 237, Katherine Street, Ashton-under-Lyne.

MISS MARIANNE FENNA (Soprano),
81, Mansfield Road, Haverstock Hill, N.W.

MISS FUSSELLE (Soprano)
(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor;
Licentiate (Artist) of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS HATTIE HICKLING (Soprano)
(Pupil of Mr. W. Shakespeare).
For Concerts, Oratorios, &c. All communications to Daniel
Mayer, Esq., 180, New Bond Street, W.

MISS ADA LOARING (Soprano).
For Oratorios, Concerts, &c., address, 5, Holly Villas, Clapton Sq., N.E.

MISS ZIPPORA MONTEITH (Soprano).
Oratorio and Concerts. 34, Bloomsbury Square, W.C.; or, N. Vert,
6, Cork Street, W.

MISS ELLIOT RICHARDS (Soprano),
For Oratorios, Concerts, &c. Address, 9, Oakley Street, Northampton.

MISS FRANCES ACTON (Contralto).
For Concerts, Oratorios, &c.
Address, 3, Stanhope Terrace, Whitton, Hounslow.

MISS FLORENCE CROFT (Contralto),
88, Lady Margaret Road, Tufnell Park, N.

MISS DEWS (Contralto),
1, St. Thomas's Road, Finsbury Park, N.

MISS LOTTIE SWEENEY (Contralto)
(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., address, Vocalist, Armley, *via* Leeds.

MRS. C. TRENAM (Contralto).
Oratorios, Concerts, &c., 9, Rugby Terrace, Camp Road, Leeds.

MISS COYTE TURNER (Contralto).
For Concerts, Oratorios, &c. Address, 21, Alexandra Road, Finsbury
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For Oratorios, Concerts, &c., 9, Rochester Terrace, Camden Rd., N.W.

MR. EDWARD BOOTH (Tenor).
For Concerts, &c., address, 8, Comberton Road, Upper Clapton, N.E.

MR. HERBERT CLINCH (Tenor).
Oratorio, Ballads, &c., address, 11, Frederick St., St. John's Wood, N.W.

MR. HARRY STUBBS, R.C.M. (Tenor),
St. George's Chapel, Windsor.
Address, 18, The Cloisters.

MR. HERBERT ALDRIDGE (Baritone).
For Oratorios, Concerts, &c. South Street, Romford, Essex.

MR. HENRY BAILEY (Baritone).
Address, 15, Pasley Road, Manor Place, Walthow, S.E.

MR. ARTHUR W. BLACKBURN (Baritone).
For Oratorios, Concerts, &c., address, Granby Place, New Street,
Earlsheaton, Yorkshire.

MR. ALBERT FAIRBAIRN (Baritone-Bass)
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For Oratorios, Concerts, &c. For terms, address, 14, Coombe Road,
Sydenham, S.E. Reference kindly allowed to Mr. Alfred J. Eyre,
Crystal Palace, S.E.

MR. CHARLES STANLEY (Baritone).
For Concerts, Matinées and Soirées, Banquets, At Homes, &c., address,
22, Grange Road, Ealing, W.

MR. HOWARD LEES (Bass).
For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. WM. MARSDEN (Bass),
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MISS SARA BERNSTEIN, A.R.A.M. (Soprano),
has REMOVED to 28, Birchington Road, West Hampstead,
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MISS EFFIE CLEMENTS (Soprano) has RE-
MOVED to 59, Cornwall Mansions, Regent's Park, N.W.,
where all communications respecting Engagements, Teaching, &c.,
are to be addressed.

MISS EDITH MARRIOTT (Soprano) begs to
notify her CHANGE OF ADDRESS to Oaklands, Parson's
Green, S.W., where she desires letters respecting Concert Engage-
ments or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford
Street, W.

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.;
or, 50, Church Street, Liverpool.

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MISS MATHILDE WOLFF (Pianist) visits and receives PUPILS for PIANO, HARMONY, COUNTERPOINT, &c.; holds Fortnightly Meetings for Practice of Concerted Chamber Music; accepts engagements for Concerts and At Homes. Will in September be open for Visiting Engagement at good school. For terms, apply to Miss M. Wolff, 49, Elgin Crescent, W.

MADAME ANNIE ALBU begs to announce her CHANGE of ADDRESS from Blackpool to 223, Maida Vale, London, W., where all communications respecting Concerts, Oratorios, &c., should be addressed.

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WANTED, TENOR. St. John's, Richmond, Surrey. £10. Apply, Vicar.

TENOR WANTED, for the Church of St. Augustine's, Honor Oak. £15. Must be a good Reader, and able to take Solos. Address, Ernest E. Vinen, St. John's, Southwark, S.E.

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BERWICK-UPON-TWEED PARISH CHURCH.—WANTED, immediately, an efficient ORGANIST and CHOIRMASTER for the Parish Church, Berwick-upon-Tweed. Salary, £60. Three-manual Organ. Further particulars may be obtained from the undersigned, to whom applications (stating age) with testimonials should be sent, not later than the 12th inst. Robert Weddell, Vestry Clerk.

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SAMPLES OF PRESS CRITICISM.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1890.

THE ORIGIN OF THE FRENCH CONSERVATOIRE.

LAST month, in the course of an article on Mr. Gally's "Un Inventaire sous la Terreur," we pointed out as a striking fact that the great French School of Music was founded amid the agony of the Revolution, when, it might be supposed, men's minds were so intent upon tremendous passing events as to shut out smaller matters from consideration. It seems characteristic of the Gallic race to be thus careful for little things under the stress of those which are great. Napoleon was never more like a Frenchman than when he issued a decree re-organising the Grand Opéra from amid the flame and smoke of Moscow, and the patient anglers of the Seine were but typical of their nationality when calmly practising Walton's "gentle craft" while the fires of the Commune were blazing on the quays above.

The story of the manner in which the French Conservatoire rose from the ruins of the old order of things is one of no little interest, and we now, with some confidence, invite our readers to follow it. But, first of all, a brief description of pre-existing musical conditions should be given.

Prior to the Revolution, or, at any rate, to the great national awakening which led up to it, the only institutions supplying a musical education were connected with the Church, and, under the name of *maitrises*, formed part of cathedral establishments. The *maitrise*, as a matter of course, concerned itself entirely with church music. Women were not admitted to its classes; the teaching of composition and singing was exclusively on ecclesiastical lines, and the instruments allowed to be studied—organ, serpent, bassoon, violoncello—were those used in religious services. The consequence was that, from the establishment of lyric drama on the French stage, the need of other educational means became increasingly felt. French pride was offended at the sight of orchestras made up of foreigners and of military bands in which nearly all the performers were Germans. Discontent notwithstanding, nothing was done till the year 1784.

The first step taken derived its impulse from the needs of the Académie Royale de Musique (popularly known as the Grand Opéra), which Louis XVI. had, to some extent, re-organised in 1780. After four years' experience of the regulations then made, the necessity for further change became obvious, and a decree was issued (January 3, 1784), having the subjoined as its first Article:

"From April 1 next will be provided for the establishment (of the Opéra) a school supplied with able masters of music, the clavier, declamation, the French language, &c., charged to teach music, composition, and, in general, all that can train the various talents necessary to the King's service and at the Opéra, as well as all that will be more amply set forth in the regulations to be made determining the choice, functions, and emoluments of the various masters, the number of pupils, and the qualifications for admission, their treatment, and, lastly, the interior management of the said school."

In pursuance of this Royal order, a School of Singing and Declamation began operations on the date above-named, with a staff of about twenty professors, headed by Gossec, Piccinni being first

singing-master. Very little good was done by this annexe to the Grand Opéra. The institution, through bad management or some other cause, was unfortunate in its pupils, and languished more and more, till the Revolution of 1789 swept it away, "unwept, unhonoured, and unsung."

The prospects of music were now very dark, but, as is often the case, with the hour of need came the man wanted, and Bernard Sarrette appeared upon the scene. This providential person, who was born at Bordeaux in 1765, came to Paris for the advantage of his studies, and, at the organisation of the National Guard of the capital in 1789, was appointed a captain on the staff. Loving music well, and having means of his own, he applied to his superior officer, La Fayette, for permission to form a military band of forty-five instruments from the musicians of the old French Guards, who had been broken up and dispersed. This request granted, Captain Sarrette organised his little *corps de musique*, and doubtless had the pleasure of seeing its performances at fêtes and military exercises properly appreciated. In May, 1790, a change took place. The municipality of Paris, first recouping Sarrette the money he had spent, took the band into its pay, and raised the number of instruments to seventy-eight. With this added force, the National Guard and the civic fêtes were better served than ever, especially as wise and far-seeing Sarrette, anxious to retain for France the talents of eminent musicians who, he feared, would fly the country, persuaded them to join its ranks. So matters went on till January, 1792, when the paid National Guard of Paris was suppressed, and the municipality, in consequence, dismissed the band, of which Sarrette again took charge.

By this time all the *maitrises* were broken up and scattered, so that within the borders of France there was absolutely not a single public school for the teaching of music in any form. Sarrette took prompt action in face of a state of things so deplorable. That is to say, he persuaded the municipality to found a gratuitous School of Music, upon which, in 1794, the National Convention established a National Institute of Music. This important step was taken in consequence of an appeal from Sarrette and his musicians, who, headed by a deputation of the General Council of the Commune of Paris, appeared at the bar of the Convention on the "18 brumaire de l'an II." The records of the Republic tell us exactly what took place upon the occasion, and with fancy's eye we can conjure up a reproduction of the scene. The Convention is in session, the deputation stand at the bar, and their spokesman (whose name is not given) opens his mouth.

Spokesman: "The artists of the band of the Paris National Guard, which, as a body, presents an aggregate of talent unique in Europe, come to beg of your love for all that can contribute to the glory of the Republic the establishment of a National Institute of Music. The public interest, tied to that of the arts, should make you feel all the utility of their request. It is a justice due to their citizenship as much as to their humanity. The artists, for six months past, have devoted their energies and talents to the instruction of youths taken from among the poorest citizens of each section."

The spokesman concludes, and from one of the benches of the Convention, rises Marie Joseph Chénier, poet and *litterateur*, eventually to be inspector-general of public instruction, and a member of the Académie Française. Chénier is in perfect sympathy with the objects of the deputation, and he speaks:—

Chénier: "You know how, up to the present, the National band has distinguished itself in the revolu-

tion; you know what has been the influence of music upon the patriots, in Paris, in the departments, on the frontiers. I ask, then, that you decree in principle that there shall be a National Institute of Music in Paris, and that the Convention charges the Committee of Public Instruction with the executive measures."

The Convention, which acts much and talks little, at once decrees accordingly. The Musical Institute is set up at the cost of the National Government, and in an enlarged way continues its work—mainly, just now, that of supplying the numerous armies of France with bandsmen.

We pass on to the year 1795. The Reign of Terror has ended, though France is still fighting all round her frontiers—mostly on the farther side of them. As it would appear that events connected with the climax and close of "the Terror" had distracted attention from the arts, the present favourable opportunity for making up lost ground was not to be neglected. In the autumn of 1795, therefore, the Committee of Public Instruction united all the national academies into one body, called the National Institute of Science and Art. This necessitated a change in the name of the National Institute of Music, and led to a further re-organisation of that body, under the title of *Conservatoire de Musique*. The report submitted to the National Convention recommending the course thus adopted is a remarkable document, in some respects very French indeed. In its opening paragraphs there is a fling at the "anarchical despotism" lately ended, and another at the kingly despots who take refuge in the bosom of the arts only because wearied of a false grandeur. The report proceeds to warm acknowledgment of the services rendered by the National, or, as it is now styled, the Central Institute and its professors; next launching out into an eloquent assertion of the claims of music. We cannot imagine a committee of the British House of Commons bringing Orpheus and Timotheus into a parliamentary report, but they manage such things differently in France. Listen to poet Chénier as, in a document which English representatives would have made as dry as the report of a commercial company, he pleads the cause of music:—

"Such is the power of that art, of all arts the most universally felt, that only a soul and ears are required for its enjoyment. Woe to the frigid being who knows not its irresistible charm! Woe to the incompetent legislature which, looking upon men as abstractions, seeks to move them like pieces upon a chessboard, ignorant that the art of managing men is simply that of controlling their feelings; that the base of human institutions is in manners, and that the fine arts are essentially moral since they make their votaries better and more happy."

"If this is true of all the arts, how much is it evident in the case of music! Orpheus, on the mountains of Thrace, subdued the monsters of the forests by the power of his lyre; Arion escaping shipwreck; Amphion building cities—all these fables of antiquity adorned by the imagination of poets, are to the eyes of the philosopher only brilliant allegories which energetically call to mind the very real empire of music. But, if I look into the record of history, I see the lyre of Timotheus subduing Alexander; the rustic Spartans proscribing arts and commerce, with the exception of music, and those same Spartans, several times vanquished in the Messenian war, victorious to the songs of the Athenian Tyrtæus."

"Every nation that has existed on earth has loved this enchanting art. It is everywhere a natural instinct, a want of the soul. We find it in camps and forests, in the golden palaces of Eastern despots

and among the pastures of Switzerland and Sicily. It cheers solitude, it charms society, it animates both war and love, the chase and pastoral life. The black African, carried to the American shore, solaces his slavery in singing the air which his free mother taught him; the robust dweller in northern Europe repeats the hymns of his ancient bards, and, wandering in the night, fancies he hears among the mountains the voice and harp of Ossian."

"The child sings upon the breast of its mother, whose name it can scarcely pronounce; impetuous youth sings amid the battle; the old man, warming his last days in the sweet rays of the sun, weepingly repeats the song which was the delight of his childhood; women, above all, gifted with a sensibility exquisite and superior to ours, passionately love music, which, like themselves, softens manners, tempers power by gentleness, brings near and binds together the various elements of society."

"This beautiful art charms study also, and philosophy loves to smile upon it. Socrates, before drinking the hemlock, cultivated it in his prison; Plato, who knew its power and morality, mixed it with all the institutions of his Republic, just as the ministers of every religion, before and since Plato, have introduced it into every ceremony of worship. Finally, among ourselves, that wise and sublime writer who has proved, by so many works, that eloquence is the most powerful arm of reason, and that sensibility does not exclude profound philosophy—Jean Jacques Rousseau, in his old age, breathed forth still those simple romances which no one can sing without being touched, and which suffuse the soul, tenderly moved, with the melancholy that afflicted his last days."

"If then this art be useful, if it be moral, if, even, it be necessary for the armies, for the national fêtes, and, which includes all, for the splendour of the Republic, hasten, representatives, to ensure it an asylum. Already, for twenty years past, the rapid progress that it has made amongst us has augmented the glory which France is acquiring in the fine arts; Germany, proud Italy, vanquished in everything else by France, but long victorious in this matter alone, have at last found a rival."

Amid such dithyrambs was the French Conservatoire born, for at the sitting of the 12th Thermidor, an III. (September, 1795), the National Convention passed the project of decree submitted by Chénier. The more important of its clauses come first, and may be quoted:

"Art I. The Conservatory of Music created, under the name of National Institute, by the decree of the 18th Brumaire, in the year 2 of the Republic, is established in the Commune of Paris to perform and to teach music. It is composed of 115 artists."

"II. Under the head of execution, it is employed to celebrate the national fêtes; under the head of teaching, it is charged to educate pupils in all branches of the musical art."

"Six hundred scholars of both sexes receive gratuitous education in the Conservatoire. They are chosen proportionally in all the departments."

Then follow regulations for the professional staff, for their salaries, for the library, and so on.

The reader must already have noticed that the Conservatoire, as thus settled, bears the mark of its origin. It is still a military band available for use in Paris, as well as a teaching body. Indeed, the decree, with true French precision, sets forth the constitution of the band. From this source we learn that there were five "composers" who acted as conductors, and one "chef d'orchestre exécutant"—a kind of "leader" we presume. Under

these artists were thirty clarinets, ten flutes, twelve horns, eighteen bassoons, eight serpents, three trombones, four trumpets, two *tubæ corvæ*, two *buccini* (antique trumpets at one time used in the French armies, as in those of Rome), two drums, two cymbals, two Turkish drums, three triangles, and two bass drums. The professors, 115 in number, were thus distributed: Solfeggi, eight; clarinet, nineteen; flute, six; hautboy, four; bassoon, twelve; horn, twelve; trumpet, two; trombone, one; serpent, four; *buccini* and *tubæ corvæ*, one; drums, one; violin, eight; bass, four; double-bass, one; clavicin, six; organ, one; vocalisation, three; plain singing, four; declamatory singing, two; accompaniment, three; composition, seven." From this it appears that the energies of the Conservatoire were mainly directed, in the first instance, to the training of musicians for the national armies, and only in a less degree to the preparation of artists for the lyric stage.

In all the arrangements just indicated, Chénier made a prominent figure, but Captain Sarrette was, in point of fact, the moving spirit. Nothing could abate his energy or lessen his devotion to the cause of musical education, nor did he cease working till the organisation of the Conservatoire, as above detailed, realised all his hopes. Then, reversing the action of Cincinnatus, who, victorious in the field, retired, laurel crowned, to the industries of peace, Sarrette left Paris and joined his regiment—the 105th of the line—then on campaign against the foes of France. During his absence the Conservatoire got on badly. The five inspectors appointed by government, and the four professors elected by their fellows on the teaching staff, could not agree even as to the basis of operations. Hence difficulty upon difficulty, and no progress. Under these circumstances, the Directory, which had succeeded the National Convention, acted with thoroughness. They recalled Sarrette from the service of Bellona, and made him a government commissioner charged with the organisation of the Conservatoire, of which he became, a year later, the director. Under him all went well. Sarrette knew what was wanted and how to get it. He had the faculty of influencing men, and was fertile in resource. Moreover, he knew how to retain his post amid the fluctuations of politics, and, on behalf of the Conservatoire, was as successful with autocratic Napoleon as with the democratic Convention. Thanks to his initiative, a school of declamation was established in connection with the Conservatoire; boarding-houses were provided for the students of both sexes; a library worthy of the name was obtained; a concert-hall secured, and, eventually, branch establishments were opened in the principal cities of France.

When the Bourbons came back in 1814, they found Sarrette still at his post, and, with their usual crass stupidity, dismissed him from it. The family which learns nothing and forgets nothing was true to its character. Napoleon, in turn, came back a few months later, whereupon Louis XVIII. and his belongings scuttled out of France, and Sarrette resumed his administration, but only for a while. Waterloo was fought; the star of the great Corsican set for ever, and once more Sarrette retired into private life. After the revolution of 1830, the government, anxious to atone for Bourbon spite, begged him to come back to his place, then held by Cherubini. But the veteran declined, and spent the remainder of his life in honoured ease, dying as recently as 1858. He was succeeded as director of the Conservatoire by Perne (1816), Cherubini (1822), Auber (1842), and Ambroise Thomas (1871).

J. B.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 334).

LAST month we followed the fortunes of Richard Wagner through the revolutionary troubles in Dresden, and his flight from Germany, up to his second arrival in Paris. The French capital was reached through Switzerland; a false passport, apparently obtained by Liszt's agent, Mr. O. L. B. Wolff, from a Dr. Wirmann, enabling the fugitive to get safely across the German frontier. Wagner made, in the first instance, for Zurich, and thence sent back to Mr. Wolff his very useful document, enclosed in a letter, a translation of which appears in the English edition of "Correspondence of Wagner and Liszt." Some paragraphs in that communication are curious, one being to the effect that revolutionary experience had produced the strange result of determining the artistic task of the immediate future. "The journey," wrote Wagner, "has freshened and roused my artistic courage, and I have quite made up my mind as to what I have to accomplish in Paris. I do not think much of fate, but I feel that my late adventures have thrown me into a path where I must do the most important and significant things which my nature can produce. Even four weeks ago I had no idea of that which I now recognise as my highest task; my deep-rooted friendship for Liszt supplies me with strength from within and without to perform that task; it is to be our common work." This is vague, but, if beneath it lies a sense of deep gratitude to his Weimar friend, it may stand on the credit side of Wagner's account. The letter goes on to remark that its writer wishes Liszt to concern himself with two things—"Lohengrin" and Mrs. Wagner. On the first matter we read: "Liszt will shortly receive a parcel of scores, &c., from my wife; let him open it. The score of 'Lohengrin' I want him to try at some leisure; it is my last and ripest work. As yet I have not shown it to any artist, and therefore have not been able to learn from any one what impression it produces. How curious I am to hear Liszt about it! As soon as he has finished looking through it, I want him to forward it at once, along with the other scores and books of words." With regard to his wife, Wagner says: "That wonderful man (Liszt) must also look after my poor wife. I am particularly anxious to get her out of Saxony, and especially out of that d—d Dresden. Therefore, I have hit upon the idea of finding for her and her family a modest but cheerful refuge somewhere in the Weimar territory, perhaps on one of the Grand Ducal estates, where, with the remainder of what is saved of our goods and chattels, she might prepare a new home for herself and, perhaps, for me also, in the future. May my friend succeed in this!" The reader will judge for himself whether this paragraph leaves a pleasant taste in the mouth. It looks uncommonly like saddling Liszt with the whole care and expense of the Wagner household, just when the husband of ordinary life would have longed to have his wife by his side, that they might encounter, and haply overcome misfortune together. On the other hand, it may be considered that, in any case, the family must have been dependent on others, and Wagner's movements as a fugitive were necessarily uncertain.

Wagner's second experience of "abominable Paris," as he called the gay Lutetia, was no better than his first. In a letter to Liszt, dated June 5, 1849, he professed his inability to intrigue for a position: "If this were the only way open to me, I should pack my bundle to-morrow and settle down in a German village." But if he could not intrigue,

he could terrorise—the word is his own. Something was to be gained, Wagner thought, by bluster and rude outspokenness:—

"Artistic affairs here are in so rude a condition, so rotten, so fit for decay, that only a bold scytheman is required who understands the right cut. . . . Tomorrow I shall begin a searching article on the theatre of the future for some important political journal. I promise you to leave politics on one side as much as possible, . . . but as far as art and the theatre are concerned, you must, with a good grace, allow me to be as red as possible, for a very determined colour is the only one of use to us. . . . Money I have not, but a tremendous desire to practise a little artistic terrorism. Give me your blessing, or, better still, give me your assistance. Come here and lead the great hunt; we will shoot, and the hares shall fall right and left."

The desire to work out his end by almost any means finds more legitimate expression in the same letter, where he talks of doing something new, and doing it all himself. No Scribe or Dumas for him, only a literary hack who could turn his German into easy French verse. Meanwhile he would go to London (but did not) and see if anything could be done there. The man was, however, too miserable for more profitable work than complaining. Paris was horrible: "How often I bleat like a calf for its stable and for the udder of the life-giving mother. How lonely I am among these people!" He had anxiety about Mrs. Wagner: "My poor wife! I have had no news as yet, and I feel deathly soft and flabby at every remembrance. Let me soon have good news of my wife." Worst of all, his purse was getting low: "In spite of your generous offers, I frequently consider with a deadly terror the shrinking of my cash after my doubly prolonged journey to Paris. I feel again as I did when I came here ten years ago, and when thievish longings would often get hold of me on watching the dawn of the hot days that were to shine on my empty stomach. Ah, how this vilest of cares degrades man!"

In a very little while, Wagner gave up Paris as hopeless, for the time then present, and wrote Liszt that he would retire to Zurich, where he had already desired his wife and her sister to go. In the Swiss town it was his intention to prepare a work for the French capital, and also set music to his latest German drama, the "Death of Siegfried." Meanwhile, how to live? The question was an easy one in Wagner's own mind, and he settled it after the amazing fashion of which we shall meet with so many examples. He would live on his friends, or upon an allowance from one or several of the German princes against whose order he had so lately let off a musket in the streets of Dresden. We do not jest. Here are his own words:—

"Your friends must get me some small yearly allowance, just sufficient to secure for me and my wife a quiet existence in Zurich, as, for the present, I am not allowed to be near you in Germany. I talked to you in Weimar of a salary of 300 thalers which I should wish to ask of the Grand Duchess for my operas, alterations of the same, and the like. If, perhaps, the Duke of Coburg, and possibly even the Princess of Prussia were to add something, I would willingly surrender my whole activity to these three protectors as a kind of equivalent, and they would have the satisfaction of having kept me free and ready for my art. I cannot ask for myself, nor find the necessary agreement, but *you* can, and *you* and your intercession will succeed."

Pending this proposed sale of himself to a Grand Duchess, a Grand Duke, and a Princess, there was a want of ready-money. Liszt must provide it:—

"Make it possible to let me have some money soon, so that I may leave here, go to Zurich, and exist there till I receive the desired salary. (This was counting the chickens before the eggs were laid.) You are the best judge as to what I want for this. Whether my wife, when . . . she thinks of starting for Zurich, will be able to raise the necessary funds I unfortunately cannot tell. Would you kindly ask her soon whether she wants anything."

The next day it began to dawn on this man, so singularly incapable of seeing himself as others saw him, that he was not exactly the person in whose favour German princes would part with their money. In another communication to Liszt he observed, with a rare gleam of common sense: "I had forgotten (!) that my sufficiently public participation in the Dresden rising has placed me towards those Royal personages in a position which must make them think of me as one opposed to them on principle; and this, perhaps, will make it appear strange that now, when the collapse of that rising has reduced me to poverty, I turn for help to them, of all others." Well, yes; we should think that it would appear strange, and Wagner hastens to supply Liszt with a qualification—one of the most curious that ever was urged by Bismarck's "gentlemen of the pavement." He would have the royalties know that he did not fight in Dresden because of hatred to princes, or for any of the ordinary reasons which lead to street barricades and bloodshed. He fought, rather, as a deeply dissatisfied artist, who unable to "get on," desired a change in circumstances. Again we cite his own words: "Before you, I trust, I need not defend myself; you know the bitter source of my discontent, which sprang from the condition of my beloved art, which I nourished with passion, and which, finally, I transferred to every other field the connection of which with the ground of my deep dissatisfaction I had to acknowledge. From this feeling came the violent longing, which finds its expression in the words 'there must be a change; thus it cannot remain.' That now, taught by the experience of my participation in that rising, I could never again mix myself up with a political catastrophe, I need not say; every reasonable person must know it." The context makes clear that Wagner was only kept from a public abjuration of his revolutionary ideas and an apology by fear of the charge of cowardice. He continued, however, to draw a distinction between the political and the artistic revolutionist, not seeing, apparently, that a king would object as much to see his soldiers shot down and his throne upset by the one as by the other.

Of the two letters from which quotations have just been made, Liszt preferred the second, tersely saying— "For the present it would not be very diplomatic to knock at battered doors." As well as much good advice, like "make yourself possible under possible conditions," he sent Wagner 300 francs for his journey to Zurich. The money was turned to account, but not the counsel.

Liszt was sincerely anxious that Wagner should "make himself possible" to Paris, and advised him to produce "Rienzi" there. "For Europe," he said, "wants an opera for which our new revolutionary epoch will be what 'La Muette de Portici' was for the July revolution, and 'Rienzi' is conceived and written for those conditions. If you succeed in introducing into it a slight element of relief, were it only by means of stage machinery, or the ballet, success is certain." There spoke the practical man, but the advice was wasted on Wagner, who was always eager to concern himself with the new rather than the old. "I, as an artist and man," he wrote to Liszt, "have not the heart for the reconstruction

of that, to my taste, superannuated work, which, in consequence of its immoderate dimensions, I have had to remodel more than once. I have no longer the heart for it, and desire from all my soul soon to do something new instead." These are characteristic words. Wagner's ideal was a condition of perpetually writing new works, with somebody, even a syndicate of German Princes, providing liberally for all his bodily wants.

Another piece of advice from Liszt was to compose an opera for the season of 1851, in collaboration with Vaez and A. Roger, and to support himself meanwhile by writing for the musical press—with discretion. "Forgive me for this suggestion, and manage so that you are not of necessity placed in a hostile position towards things and people likely to bar your road to success and fame. A truce to political common-places, socialistic stuff, and personal hatreds! On the other hand, good courage, strong patience, and flaming fire, which latter it will not be difficult for you to provide (no, indeed!) with the volcanoes you have in your brain." How well Liszt knew his man! and how vainly he preached "be possible"! In response, Wagner spoke of having settled everything with Vaez, and then went off into vague generalities, which he so well knew how to use when they suited him. The exile was probably much more pleased with the coda than with the body of Liszt's letter: "Your idea of retiring to Zurich for some time in order to work more at ease seems good, and I have charged Belloni to remit to you 300 francs for travelling expenses. I hope that Madame Wagner will be able to join you, and before the autumn I shall let you have a small sum which will keep you afloat." Wagner took the 300 francs, and meeting on his journey to Zurich with some Saxon fellow-exiles, assisted them—in Liszt's name. "I shall not be tempted again," he wrote.

Wagner had been in Zurich but a few days before he again appeared to Liszt, by letter, in the confessed character of a "plagueing spirit." It is the old story—money. Mrs. Wagner naturally wished to rejoin her husband, but she was in debt at Dresden and without means. It is a pitiful case. "She will now have to pack and send to me the few things we have saved; she must leave something for the immediate wants of her parents, whom formerly I kept entirely. She then has to travel to Zurich with her sister, and I must at least be able to offer her the bare necessities of life for the beginning. At this moment I can offer her nothing in the world." Then came the inevitable petition: "You, therefore, I implore by all that is dear to you to raise and collect as much as you possibly can, and to send it, not to me, but to my wife, that she may have enough to get away, and to join me with the assurance of being able to live with me free from care for some time at least. . . . I do not cling to a home, but I cling to this poor, good, faithful woman, to whom, as yet, I have caused almost nothing but grief, who is of a careful, serious disposition, without enthusiasm, and who feels herself chained for ever to such a reckless devil as myself. . . . Dear, good Liszt, see what you can do! Help me, help me, dear Liszt!" Dear, good Liszt, unappalled by having an entire family cast upon him, was equal to the occasion. He obtained a hundred thalers from "an admirer of 'Tannhäuser,'" and sent them to Mrs. Wagner direct, thus enabling her to pay her debts and join her husband. Intimating the fact to Wagner, this most patient benefactor gave him further advice tending to "possibility." Would he not dedicate "Tannhäuser" to the Grand Duke of Saxe-Weimar? and will he be careful, in his newspaper articles, to

omit all political allusions and leave royal princes alone? "In case there should be an opportunity of paying Weimar a modest compliment *en passant*, give free vent to your reminiscences with the necessary kid gloves." Kid gloves for Wagner, O politic Liszt! He never wore those articles save when desirous of offending the English admirers of Mendelssohn.

As, in conformity with the general idea of these biographical sketches, we are more concerned to portray the man than to discuss his art-theories, we shall simply state here, without comment, that Wagner used the pen of the musical polemic somewhat industriously during the early days at Zurich. First came a pamphlet entitled "Art and Revolution." This was followed by "The Art-work of the Future," and that by "Judaism in Music." The first two attracted little attention, but the last, which appeared as the work of an imaginary "K. Friedegund," made a genuine sensation by the ferocity of its attack upon Meyerbeer, Mendelssohn, and other illustrious members of the Jewish race. It was published in the *New Musical Gazette* of Leipzig, then edited by Brendel, professor of musical history at the Conservatoire, who guarded well the secret of authorship, refusing to speak even when eleven of his fellow professors called upon him to give up the name or resign his post. When a second edition was called for, Wagner openly acknowledged himself as the writer; by that time, however, there was no longer a secret to unfold. On all hands the offence had been laid at his door. Unless we assume that Wagner desired notoriety by any means and at every hazard, it is difficult to imagine his reason for perpetrating so stupendous a blunder, and equally great outrage upon good taste. His pamphlet, full of exaggeration and the "personal hatred" against which Liszt warned him, could do no possible good, while it was certain to alienate many of those who, despite his failings as a man, continued to give the musician their sympathy, to say nothing of the fact that it laid the writer open to the charge of ingratitude. But Wagner at this period is best described, in his own words, as a "reckless devil." He was full of bitterness, and "out of the abundance of the heart the mouth speaketh."

There is but slight reference to Wagner's literary labours in his correspondence with Liszt, but some remarks are made about his "last finished work" in a letter dated August 4, 1849. This, in connection with Liszt's advice to be prudent: "I hope you will find in it nothing of the political common-places, socialistic balderdash, or personal animosities, against which you warned me, but (now the writer wanders off into the vague) that, in the deepest depth of things, I see what I see, is entirely owing to the circumstance that my own artistic nature and the sufferings it has to go through have opened my eyes in such a manner that death alone can close them again."

For some weeks after the August letter Wagner did not trouble his patient Weimar friend, but on October 14, he sent a long communication to Liszt, dealing with various topics, and coming round to the great question whether or no friends will take upon themselves the burden of supporting him, leaving him free to follow his bent. After explaining that, as an artist, he is unfit for connection with external things, and plainly intimating the nature of his desire for an allowance, if only "the wages of a middling mechanic," Wagner goes on:—

"Tell me; advise me! Hitherto my wife and I have kept ourselves alive by the help of a friend here. By the end of October our last florins will be gone, and a wide, beautiful world lies before me in which

I have nothing to eat, nothing to warm myself with. Think of what you can do for me, dear, princely man! Let some one buy my 'Lohengrin,' skin and bones; let some one commission my 'Siegfried.' I will do it cheaply. Leaving our old plan of a confederation of princes out of the question, can you not find some other individuals who would join together to help me, if you were to ask them in a proper manner? Shall I put in the newspaper, 'I have nothing to live on; let him who loves me give me something?' I cannot do it because of my wife; she would die of shame. Oh! the trouble it is to find a place in the world for a man like me! If nothing else will answer, you might, perhaps, give a concert 'for an artist in distress.' Consider everything, dear Liszt, and before all manage to send me soon some—some money. I want firewood and a warm overcoat, because my wife has not brought my old one on account of its shabbiness. Consider!"

Liszt's reply to this abject and shameless appeal (it is well to call things by their right names) was as much like a reproach as his good nature and sincere admiration for Wagner's talent would allow. It began by pointing out that the Weimar musician was not exactly a gold mine. "Try, my dear friend, to get on as well as you can till Christmas. My purse is completely dry at this moment. . . . Towards the end of the year I reckon upon money coming in, and shall then certainly not fail to let you have some as far as my very limited means will go." But, Liszt went on to ask in effect: "Why don't you write a book of ballads, melodies, lyrical effusions, anything? For a work of this class, signed with your name, I can easily find a publisher and insist upon a decent honorarium, and there is surely nothing derogatory in continuing in a path which Mozart, Beethoven, Schubert, and Rossini have not disdained." To support this advice, Liszt declared that he believed in a "confederation of princes" for the support of Wagner as much as he did in mythology, and, after making an exception in favour of the Duke of Coburg, and one or two others, went on to say: "But as to the other thirty-five sovereigns of Germany, I confess that I do not know how I shall manage to instil into them so subtle an idea as would be the positive encouragement and the active protection of such a man as yourself."

In his answer to this letter, Wagner takes absolutely no notice of Liszt's counsel to write music that would bring in a little money, and enable him to support himself. The impracticable man goes on lamenting the state of his wife (he seems to use the poor lady as a fulcrum by help of which to move his friend), and talks of various projects, such as a new work for Paris, and a dreamed-of production of "Lohengrin" in London, and then harps once more on the old string. He wants means for these objects. He knows Liszt alone cannot support him; he had helped himself as well as he could—by begging of his friends in Zurich; he had applied to a friend in Dresden to get him some money there, but expects little success; and he hopes that Liszt, keeping his word, will send some cash at the end of the year. But of practical work like that by which Mozart, Beethoven, and Schubert honestly earned their bread, there is not a syllable, nor, apparently, a thought. To beg Wagner was not ashamed.

Meanwhile, though Wagner would not be practical he was not idle. He made other contributions to musical literature than those already named; conducted Concerts of his works from time to time in Zurich, helped by Carl Ritter and Hans von Bülow; gave lectures on musical drama, at one of which he read the book of his "Siegfried's Death," and, in view of Paris, took measures for writing a work upon

the Scandinavian legend of "Wayland the Smith"—a tradition familiar to readers of Walter Scott. Pursuing this design, he visited Paris in February, 1850, but did not try his fortune in London, for the reason, perhaps, that the French capital put him out of heart. A hoped-for performance of the "Tannhäuser" Overture at a Conservatoire Concert came to nothing, and the prospects of "Wayland the Smith" appeared so bad that the idea of its composition was given up. These disappointments and an indifferent state of health—a low nervous fever—sent the master home again by way of the South of France and Geneva. He reached Zurich in July.

The printed correspondence of Wagner and Liszt contains but one letter of the former written during his visit to Paris, and that is almost silent regarding his doings there, about which indeed very little information is otherwise available. Some of the German papers announced that he divided his time between Paris and Brussels, and was translating Eugene Sue's "Mysteries of Paris" into German. This appears to have been the misleading effort of an imagination called upon to supply facts. It suffices to know that the expedition failed, and that Wagner, once more in Zurich, resumed his interrupted literary work, bringing out, in the course of 1851, the "Communication to my Friends" and his *magnum opus* in that line—"Opera and Drama." But before these things appeared, and, indeed, within a few weeks of Wagner's return home, a great event happened—Liszt produced "Lohengrin" at Weimar. This must occupy our attention at the beginning of another chapter.

(To be continued.)

PERVERTED TALENT.

ONLY a couple of weeks ago there passed away, at the ripe age of eighty-eight, a forgotten *virtuoso*, who upwards of sixty years ago created a marked, though transient, sensation by his masterly performances on the jew's harp. A jew's harp, we need hardly tell our enlightened readers, has nothing more to do with Palestine than a rabbit with Wales. The instrument was probably a jaw's harp, and the intimate association between music and the chosen people suggested the alteration of the vowel. At any rate, we have never heard that the promoters of the *Judenhetze* have included the *Maul-trommel* or *Brummeisen*, as it is called in Germany, amongst the objects of their hostility. But then, the instrument is hallowed in the mind of the patriotic Prussian by its association with the great Frederick. His special favourite was the flute, it is true, but he could appreciate other instruments, and the story goes that he was so captivated with the performance of one of his soldiers on two jew's harps that he exempted him from military service, and presented him with a handsome honorarium. The lucky soldier, more happy than the Minstrel Boy, cultivated his talent with such assiduity that he amassed a fortune by performing at public concerts. Eulenstein resembled his compatriot in one important particular. He also was fortunate in securing a patron, though not of so exalted a station. Under the aegis of the Duke of Gordon he appeared in London in the year 1827, and attracted such attention that he speedily became one of the musical lions of an age by no means wanting in lions or lionesses. Unlike Frederick's *protégé*, however, Eulenstein was not content with two jew's harps. He contrived to play on no less than sixteen, and the effects which he produced are described by contemporary critics as ravishing in the extreme. The gifted performer might long have remained the favourite of the English aristocracy, prompt as it

always is to recognise eccentric talent, had not his dental system proved wholly unequal to the strain. The iron of the jew's harps did not exactly enter into his soul, but it wore away the enamel of his teeth to such an extent that he was unable to play without great pain. That persistent devotion to music, which, in spite of its irregular manifestations, was a highly creditable feature about Eulenstein's career, here stood him in good stead. He resigned the jew's harp for the time being and worked assiduously at the guitar. Mr. Victor de Pontigny, in the brief sketch of Eulenstein which appears in Grove's Dictionary, relates how, after a while, a dentist contrived a glutinous covering for his teeth, which enabled him to play his jew's harp again. But the relief seems only to have been temporary, and after a while he settled down at Bath as a teacher of the guitar, concertina, and German language. In the evening of his days he returned to Germany, where he passed many years in retirement at Günzburg near Ulm.

Eulenstein, as we have seen, has been thought worthy of a niche in Sir George Grove's Pantheon, and doubtless there have been few more remarkable instances of disparity between the means employed and the results produced. But the annals of music if they were ever exhaustively written would reveal the existence of scores of similar instances. Every one of our readers must within the range of his own observation have encountered one or more specimens of that eccentric or perverted talent which, although achieving results far more agreeable than the hearer has any ground for expecting, nevertheless remains one of the most puzzling and unsatisfactory phenomena of the musical world. A good many years ago there was a man who used to rap out tunes on his chin with his fist in such a way as to be distinctly audible in a small concert-room. This incarnate instrument of percussion was not taken up by any member of the aristocracy that we are aware of, but he was at least a successful public performer. Our music halls abound with examples of this distorted and eccentric talent. In fact, the more hopelessly unpromising the means employed the greater is the art displayed. The cleverest and the most extraordinary performers in the by-ways of the musical profession are those who extract music from coffee-pots or fire-irons or hair brushes or other equally intractable and impossible instruments. Even in the streets one often hears diminutive penny whistlers discoursing popular airs with a volubility and an amount of florid embellishment truly wonderful to contemplate. Of late years whistling has come greatly into vogue and numerous exponents of the art of sibilation are now before the public. There is one drawback, however, about whistling, we may remark parenthetically. It is not enough to be a whistler pure and simple. You must also be beautiful. It is impossible to announce yourself as a *siffleur* or a *siffleuse*. The prefix *beau* or *belle* is absolutely obligatory. Then again, there is the banjo, our cordial dislike for the mean and ignoble sound of which does not prevent us from owning that there are many people who play it with a skill worthy of a better instrument. Quite recently we have heard of an Italian who has brought out what he calls a "Nasi-flauto"—a revival of a primitive form of instrument known to the ancients—which, as its name signifies, is played not *à bouche* but *à nez*, leaving the mouth free to smoke or eat or drink according to the sweet will of the performer. The list might be indefinitely prolonged, but we have said enough to indicate the immense amount of energy, and often real talent that are frittered away on the cultivation of unworthy and grotesque instruments.

The question that must surely arise in many minds,

from the consideration of the case of Eulenstein and other cognate examples is this: Would the talent thus dissipated and diverted in these eccentric channels, if properly guided and fostered, have achieved good results in the legitimate walks of art? The answer which occurs on first thoughts to most minds is in the affirmative. It is, on the face of it, a plausible supposition that persons who make so much of unpromising materials would have made a great deal more of their talents had they devoted them to better tools; and in consequence of this view we are naturally disposed to look with a good deal of sympathy and commiseration upon such specimens of perverted talent. But second and mature thoughts are calculated to modify our original impressions. After all, the concertina, the jew's harp, the coffee-pot, or the penny whistle are considerably easier to manipulate than the violin, or the violoncello, or the oboe, or the clarinet. Their capabilities are far more limited and sooner explored and more rapidly mastered than those of the instruments we have named. Moreover, proficiency is here attained without submitting to a course of regular study. The performer is generally his own master. He need not trouble himself with a teacher, or grapple with the difficulties of theory. These misguided musicians are often ignorant of the rudiments of the art, and trusting to instinct and a good ear, will dispense with the necessity of learning to read from notes altogether. From all this it becomes apparent that a sympathetic estimate of the capacity of our eccentric musician for distinction in the regular spheres of art rests on no solid groundwork. And we are further confirmed in this view by an investigation of the careers of many really eminent musicians who have emerged from obscurity into the bright light of well-deserved fame. The annals of music abound in instances of men whose genius and perseverance have lifted them out of sordid surroundings. Berlioz could play the guitar and the flute, and was obliged to seek employment as a chorister at the opera in order to make both ends meet. There was eccentricity enough and to spare in Berlioz, but it was not the sort of eccentricity that we have described above. He was not contented to remain a guitar-player, any more than Dvorák was contented to remain a fiddler at ale houses. Their motto was *per aspera ad astra*, and this attitude of mind precisely indicates the possession of that quality which is conspicuous by its absence from the character of the musical eccentric. Mr. Theodore Thomas, the famous Conductor, was in his early days a member of a negro minstrel troupe, but he did not stop there. Let us rest assured, then, that when a man remains wedded to the jew's harp or the banjo, no matter how brilliantly he may play it, it is because he lacks that inseparable concomitant of genius—the faculty of taking pains on a worthy object.

"MUZIO SCEVOLA."

In 1720 a company was formed in London for the performance of opera under the title "The Royal Academy of Music." The musical directors appointed to superintend the performances, and, when required, to compose the music, were Handel, Bononcini, and Attilio Ariosti, with whom were associated as poets and librettists Paolo Rolli and Nicola Haym. The venture proved a complete success from the commencement, and in the following year the directors, ambitious of still better fortune, conceived the ill-advised notion of putting an opera on the stage which should be the joint work of the three composers above-named. Accordingly Rolli provided the libretto of "Il Muzio Scevola." Each composer was

desired to supply the music, including an overture, for one entire act. To Ariosti was allotted the first act, to Bononcini the second act, and to Handel the third act. It is commonly believed that the arrangement was carried out. Mr. Rockstro, fully convinced that such was the case, has commented, somewhat severely, in his "Life of Handel," on the music which he imagines Ariosti composed. He says: "The first Overture was the weakest of the three; and the songs in the first act were by far the least attractive; circumstances not at all surprising if we are right in attributing this division of the work to Ariosti. In so doing, we do but follow the generally-accepted tradition, as recorded by Mainwaring, and corroborated by the consentient authority of Hawkins and Burney. But, in a MS. score forming part of the Dragonetti Collection in the British Museum, the first act is ascribed to 'Il Signor Pipo,' a sobriquet well-known to have been applied to Filippo Mattei, a violoncellist in the then opera orchestra; and on the strength of this Mattei's claim has been sometimes regarded as not wholly destitute of foundation."

A volume in my library will probably be regarded as decisive evidence on the point; it is a MS. of the music of "Muzio Scevola," partly in the handwriting of Smith, Handel's amanuensis; it is in the original binding and was used in the theatre by Handel; from him it passed into the hands of Thos. Chilcot, organist of Bath, and subsequently to Thomas Field, another organist of Bath. The third act is bound at the commencement of the volume, and is followed on page 157 by the first act, and at page 239 by the second act. To the third act no composer's name is attached, but over the overture of the first act there is written "Overture to Muzio Scevola with several of ye favourite songs in yt act with another overture," and then in Handel's own handwriting "Pipo Overture."

The second act has the following inscription, "del Sig. Gio: Bononcini's act in Mutius Scevola."

I must not omit to add that the volume is lettered on the back "Mutius Scevola, Mr. Handel, Sigs. Pipo and Bononcini."

I possess a copy of the original printed libretto of "Muzio Scevola" which would seem also to have belonged to Handel, for on the last page I find the following curious memoranda:—

"12 shifts 3 aprons 1 hood 2 combing C 5 p-coats 2 have B and 2 strings Mr. Handl."

This was probably written by Handel's servant, John Dubourk; the combing cloths remind us of the customs of the day and the general use of hair powder—the word before coats commencing "p" is not clear, but it is evident that two of the coats had buttons and two strings.

W. H. C.

THE obituary records of the past month contain the name of Henry Jones of Stratford-on-Avon, who died in the eighty-seventh year of his age. He was a modest self-taught genius. He learned from his father the trade of a shoemaker, and having some ability in playing the violin his services as a musician were much sought after at wakes, fairs, and rural gatherings. He collected a number of curious garbled branches which bore some resemblance to natural objects and formed them into a museum, which he exhibited at the back of a little beershop he once kept in Bull Street. He also carved objects in wood and stone, "bursts and gropes," as he called them, and divided his labours into moral, allegorical, and poetic sections. He wrote verses and poems, which he was wont to recite to those who visited his "phusiglyptic museum." Thousands of English and American travellers, prominent Shakesperian writers, and others who visited Stratford-on-Avon, entered

names, real or fictitious, in his book. Many offered large sums for certain of his curiosities, knowing that his love for the creatures of his fancy and often of his imagination would never induce him to part with them. As may be imagined the great charm of the entertainment was derived from his descriptions. If there was a lady among his visitors he invariably addressed all his remarks to her. He delighted to begin by saying that he "was nigh upon fifty before he made any attempt at hart, but that he was always noted at school for converting rough forms into new shapes. You see, mim, my process is this: I looks over a heap of stones—say this one, for instance; I looks at each end, then the middle, then all round; if you looks with art, natur' and mystery in it is apparent. Here is a monkey's face in that 'eer stone, there's a foot in that, that one's a perfect human face, all as natural as natur'. Here is a curious combination of twisted brushwood which resembles the pelican of the wilderness, here's a albertross, one part natur', three parts art, all just as they have grow'd, I only puts a heye in there and fayture in there, and excogitates the rest on 'un. Here you see the hipperatamus, the helephant, the halligator, the burfellow, the nag and stag at play, you'll see nothin' more naturaller; the Cossack of the Don defying the Grannydear, which he may well do being twice the size—all on 'em's natur'. This e'ers a wonderful grope, gipsies' camp. There's the donkey, old man, kettle slung ready to boil, here the leg of mutton" (which was about four times the size of the pot—but poetical allowance was always made by generous visitors). "Here is Admiral Nelson lying down wounded. Look at the soldiers, sailors, a stanching of the wound, with attendants all around. Here's the Balaklava charge, a cavalry officer engaged with a Rooshian gunner, struggling at the mouth of a cannon. That bit's worth fifty guineas, for I've been offered that for 'un. Now I calls your attention to this 'ere slab in mozziac, a word which means a number of stones let into mortar to make a picture. This is Sergeant Davis and the dying Fusileer, natur' triumphing over art, all proper excogitated which is, as I've said before, defining nature in all its colours. Here is Squire Spencer Lucy as master of the hounds, in which you will see I have succeeded in producing one of the greatest curiosities as was ever thought on, followed by the dogs Rowler, Fowler, Snaffle, and Thunderbolt. Here is a Riner-serious, a halbattaross, a stork, more nateral as any among Mr. Wombwell's quadrups; this is a grope of Garrick with his arm round Shakespeare's burst, and Handel the Composer." "The Hallegories, or the things done by nature, for which the artist should never seek to be praised," included a carving of the Prince of Wales offering an old sailor a glass of beer, the moral of which is "be good natered to them as can't help themselves"; the deserted wife and the distracted husband, the "Prodigious son," who wasting his substance in riotous living is finally "hiked off to the workus," and the moral of this is "it's no use repenting when it's too late." Henry Jones gave up his violin when he began to collect the materials for his museum, but he sometimes "obliged" his friends with a comic song after his poetry—"his strength lay in his desire to please." The spirit of his Phusiglyptic museum died with him, and in his death the birthplace of Shakespeare has lost one of its many attractions.

A BITTER cry has gone up in the columns of the *Petit Journal*, "Chassons l'Anglais de l'Opéra!" The opera, we need hardly remind our readers, is the

Mecca of artistic France where, even in these Republican days, the traditions of fashionable society are rigidly maintained, and everybody, from the millionaire down to the artisan, makes it a point of honour to go in his best. The offenders are not the English residents, who know better than to transgress against the unwritten laws of French Society, but the "odious tourist" who, without any regard for appearance or the feelings of other members of the audience, stalks boldly into the best seats at the opera "dans un débraillé ignoble," as the writer in the *Petit Journal* describes it—that is to say, in a check ulster, with brown shoes on his feet, and a deerstalker on his infamous head. "Jean sans Terre," the writer in question, is quite beside himself with indignation as he discusses the atrocious lack of courtesy and breeding which the "disgusting British Bohemians" display by their behaviour at the opera, and draws a fearful picture of three monstrous beings he beheld the other night at the National Theatre. One wore an ulster reminding him of the hide of a Bengal tiger or a zebra; the second looked as if he were made up for a night journey by *diligence*; and the third, a tall ungainly woman, committed the crowning atrocity of coming to the opera in "spats"! "Jean sans Terre" is quite as much annoyed with the authorities at the opera for their laxity and tolerance as he is with the English "personally mis-conducted" tourist for his or her disregard for the rule of polite society. And after about a column of frantic raving he comes to the point, and suggests the remedy—which has all along been in the hands of the French authorities. If 'Arry and 'Arriet refuse to conform to the usages of French operatic etiquette they must be refused admittance. The discomfort is entirely gratuitous and self-inflicted. When French visitors go to Covent Garden they have to wear evening dress in the boxes, stalls, and upper circle. If English tourists in undress are admitted to the corresponding seats at the opera in Paris, the French are alone to blame for encouraging the nuisance.

INGENIOUS teachers of music never seem to tire of endeavouring to combine amusement with instruction by putting forth novelties of various kinds, sometimes in the shape of a pack of cards to play with, sometimes in that of a complicated toy, to be turned and twisted until, by the aid of the "full directions" which accompany it, the rudiments of music are presumed to be acquired with the utmost ease. We have never yet met with a child who has derived either pleasure or profit from these musical games; but they continue to multiply, and we have now before us an illustrated little book, entitled "The Octave Family," by Winnie Bishop. This family, we are told, consisted of eight rabbits, all of whom are very musical. "Mr. Rabbit they called Mr. Semibreve, as he was fond of taking long Rests. Mrs. Rabbit they called Mrs. Minim, as she only took half the time to Rest. The oldest of the little rabbits was a very Crotchety fellow. The next had a funny little Quaver in his voice. The two next were called Semiquaver and Demisemiquaver. The next one was named Semidemisemiquaver, but because he wouldn't eat anything and got smaller every day, his mother called him the Diminished Seventh. The baby was called Demisemidemisemiquaver. But because he was so unlike the rest of the family and was Presto, his mother called him a False relation." Now, as this book is sent for notice to a musical journal, we presume it is intended to familiarise children with the meaning of terms used in the art, and, setting aside the absurdity of attempting to do this by means of a description of the life of a family of rabbits, we cannot be made to see how it effects its

purpose. Does it teach anything, for example, to read that the children had some "sharp words" with the mother, which was quite "natural"? And is it not indeed misleading to be told that "Mr. Semibreve was so called because he was fond of taking long Rests"? Surely the meaning not only of a semibreve, but of any other note, is that it does *not* rest until the full time that it expresses has expired. But seriously, we can scarcely imagine that this Rabbit-music can ever be of the slightest utility.

As the season wears to its close, the weary Concert-goer cannot be blamed if he lifts up his voice in order to protest, however unavailingly, against the inordinate length of most musical entertainments. The *reductio ad absurdum* of this undue prolongation of programmes is to be found in the benefit Concert. The *bénéficiaire* feels in honour bound to enlist the services of as many performers as possible, with the result that it not infrequently happens that as many as fourteen or sixteen soloists, vocal or instrumental, figure in the programme—happily they do not always put in an appearance. The Concert-giver is pretty sure to take part in at least three or more numbers, and each of the remaining artists generally performs twice. If they are not in the first rank they almost insist on performing twice. So that a programme of twenty-five or more pieces is by no means an uncommon occurrence. Add four or five encores and the total comes up to thirty. To put it in another way, concerts which begin at three in the afternoon often drag out their weary length to upwards of two hours and a half, and no matter how good the artists may be it not seldom comes about that the last half-dozen numbers are performed to empty benches. The principle of giving a customer good value for his money is no doubt an excellent one in the domain of commerce. But we feel sure that its adoption in the world of music can be, and often is, carried to injudicious lengths. It is a mistake to weary one's hearers. Satisfaction gives place to satiety, and the goose that lays the golden egg is in danger of being killed with a surfeit of musical pabulum.

A GOOD example of the "snake" story appeared in the *Globe* of the 23rd ult., bearing on a subject which is of interest to most musicians and all *virtuosi*—ought the hair to be worn long or short? "A well-known violinist, rejoicing in the euphonious name of Constantine Dudelsack, and renowned for the luxuriance of his locks, recently married an American girl, who had accepted him on the condition that he should cut his hair and wear it like any ordinary mortal. Dudelsack nobly sacrificed his magnificent *chevelure* on the altar of Hymen, and, after a brief honeymoon, resumed the practice of his profession. It was, however, just a repetition of the story of Samson and Delilah. Shorn of his locks, the violinist had no longer the power to draw audiences—he had, in fact, lost his capillary attraction. Mrs. Dudelsack yielded to the logic of the situation, besought her spouse to let his hair grow, and, according to the latest advices, a considerable return of popularity had attended the change." Our contemporary judiciously remarks that the story, in view of its source and the name of the chief actor in it, ought to be received with a certain amount of reserve. But there is a substratum of likelihood about it, all the same. After seeing M. Paderewski several times, it becomes difficult to imagine him without that wonderful mane of his. There must be some subtle connection between "virtuosity" and hair. Great pianists and violinists are the comets or long-haired stars of the musical firmament. The *Globe* points

out too, not without reason, that the law of compensation requires that male artists should wear their hair long, as so many artistic women now-a-days go in for close-cropped locks.

THE disease of the day is evidently "pianism." During the present season there have appeared at the three principal West End concert halls very nearly seventy solo pianists. It is rather interesting to the scientific mind—though apparently not at all to audiences—to inquire *what* as well as how these ladies and gentlemen played. One cannot say that the extensive repertory of pianoforte music has been exhaustively ransacked, though a few rarely heard pieces—such as Bach's beautiful Fugue in A minor (published together with the "Italian" Concerto) and Bizet's Variations on the Chromatic scale—have been introduced and taken scant notice of; the bulk of the pianists have wisely confined themselves to thoroughly familiar pieces. The composer whose name appears oftenest in the programmes is not, however, Beethoven, nor Chopin, nor Schumann, but Liszt. Now, if there is a thoroughly unpopular composer, Liszt is that man. We cannot remember ever hearing musician or amateur give him a good word. Yet, because he understood how to write more effectively for the pianoforte than any other man who ever lived, players toil through his difficulties, audiences submit to his uglinesses, and even critics, weary of vain remonstrance, accept him, from his Hungarian Rhapsodies down to his B minor Sonata.

BUT since the higher development of pianoforte playing has not brought about a corresponding higher development of composition, where is it going to turn in the future for fields worthy of its prowess? Already we hear rumours of a coming Japanese pianist, who will play with his ten toes in addition to his fingers. Such a formidable reinforcement to the pianist's already overwhelming powers will put him on equal terms with the orchestra. The organ or the pedal pianoforte will be nowhere beside a man who can play duets by himself. In the event of this man finding rivals—as he is sure to do—may we not hope that composers will at last prove equal to such an occasion as this?

THE Rev. Dr. Festing, the new Bishop of St. Alban's, who was consecrated in St. Paul's Cathedral on St. John's Day, the 24th ult., is a direct descendant of Dr. Maurice Greene, Organist of the Cathedral, who died in 1755, and whose remains were re-interred in the Crypt two years ago. Dr. Greene's only daughter married the son of his friend, Michael Christian Festing, a celebrated violinist, and the master of Dr. Thomas Augustine Arne. It will be remembered that Greene and Festing were among the founders of the Royal Society of Musicians. Therefore musical people will regard the new Bishop with a peculiar and even an affectionate interest.

FACTS, RUMOURS, AND REMARKS.

THE following capital story lately appeared in the *Edinburgh Evening Dispatch*: "While sauntering through one of the courts the other day, two members of the musical profession heard strange weird sounds, which seemed to have some sort of connection with a pianoforte. Turning a corner they came upon a gentleman who was in the act of stowing away a strip of the perforated paper used in mechanical pianos. Curious to hear the instrument, a request was made that he should run it through

again. The piece selected was labelled 'March from "Tannhäuser,"' but at the first turn of the handle the sounds produced were very unlike anything Wagner ever wrote. By the time the handle had made half-a-dozen revolutions the cacophony was simply awful. The 'performer,' who continued to work with increasing vigour, was tapped on the shoulder and assured that there was something seriously wrong, but he merely smiled and continued to grind for dear life. At length the end came, and it was then discovered that the 'Tannhäuser' March had been played *backwards*. In reply to his auditors as to why he continued to play when such horrible sounds were produced, the attendant gave a child-like and bland smile and said: 'Me no English; me German!'

MR. GLADSTONE is always a suggestive speaker, and some remarks addressed by him to a band of excursionists at Hawarden have given us an idea which we hasten to make known. The venerable ex-premier, having got on to the subject of music, said: "I have compared your singing with the singing of the people of America, though I have never been in America myself. More than twelve months ago there was carried over into this country, by means of the phonograph, a song that was sung by a crowd in New York at the time of the Presidential election; and for my edification that song was released and sung by the phonograph in the house of a friend of mine in London. I was quite able by means of that instrument to appreciate the singing power of the American people, and I admire it very much." The idea may be put in the form of a query: Since the phonograph is thus endowed, why not use it for singing competitions? It would save a good deal of travel and expense, and remove from the adjudicators the disturbing influence of personal impressions. The plain young lady would then stand as good a chance as her lovely and graceful sister, and the consciences of judges would less often feel called upon to sting.

THE subjoined par. recently appeared in the *Daily Telegraph*, and, we hope, has been "inwardly digested" in many a neglectful quarter: "It may not be generally known that a Purcell Society exists in London, having on its committee a goodly muster of men distinguished in music. There seems to be a difficulty in exciting much enthusiasm for the greatest musical genius England has yet produced, but the Society has already published in sumptuous style, through Messrs. Novello and Co., several of the master's little-known works. It being, for various reasons, difficult to issue the volumes at regular intervals, the committee now announce a discontinuance of the yearly subscriptions, and the publication of future works irregularly, but 'at such intervals that the amount payable in any year shall not exceed the original subscription of one guinea.' The work now in hand is the 'Ode on the Duke of Gloucester's Birthday,' which Mr. W. H. Cummings is editing. This will be followed by the 'Sonatas of III. Parts' (1683), as edited by Mr. J. A. Fuller Maitland. The Society, we regret to say, is not adequately supported, and the fact is the reverse of creditable to English amateurs, who should be proud of a compatriot illustrious in music."

No wonder that musical degrees are much sought after when they qualify for such a brilliant post as that referred to in the subjoined advertisement: "Wanted, an Organist and Choirmaster; salary, guaranteed by churchwardens, £25 a year; he must

have a musical degree or diploma; he will be required to play at the morning and evening services on Sunday and Christmas Day, on Wednesday evening to prepare the choir, and on Friday evening to train the choir boys. Apply Vicar, Hollinwood, Oldham." A correspondent, before bringing the generous offer of the Vicar of Hollinwood under our notice, was good enough to calculate the amount per service or practice which the fortunate man among the rush of candidates will receive, and works out the magnificent sum of 2s. 4½d. Who will now say that it is not worth while to "scorn delights and live laborious days" in studying for a degree when success means 4s. 9d. for a Sunday's work? If there be such an unreasonable person we would remark: "Go to, thou discontented!—in point of fact, go to Hollinwood and see the crowd of *diplômés*, Mus. Bacs. and Mus. Docs., who are of a different opinion."

MR. HUSBAND, the musical vicar of St. Michael's, Folkestone, having been reproached by some brother clergymen for giving too many Organ Recitals, poured upon them the other day, from the height of the pulpit, a stream of sarcasm. Said Mr. Husband: "I wish to speak of these aggrieved vicars and others who thus severely blame me with the greatest consideration and respect, and therefore I say, that I expect the unorthodoxy of my frequent Recitals lies in the fact that when I play a piece of music—we will say, for instance, 'The Old Hundredth' hymn tune—I am heretical enough to play it with several fingers of my hands, while they, perhaps, only play it with the orthodox one finger, and that in a humble, undecided kind of way, as if they were not quite sure what fatal consequences might ensue. But I venture to believe, that if only they could educate their congregations to be satisfied with a selection of organ music played by their vicars with one finger, they would have as many Organ Recitals in their churches as I have in mine—perhaps more." The objecting vicars are believed now to be in the occupation of a "back seat."

THE following may pass here without comment, as an item of news taken from a Birmingham paper:—"At the recent performance of Gounod's 'Redemption' given by the Midland Musical Society in the Town Hall, a special resolution of thanks to the Messrs. Novello for their kindness in allowing the work to be given without the usual fee, for the seventh time, was passed on the motion of Mr. Robert Mann, seconded in appropriate terms by the Hon. Conductor, Mr. H. M. Stevenson. Their resolution was engrossed, and on Monday last was handed to the senior partner of the firm, Mr. Alfred Littleton, by Mr. Stevenson. The recipient expressed himself as being very much in touch with the objects of the Society in its aim to bring fairly well rendered performances of the classics within reach of the artisan class, and most readily gave his consent to a next Good Friday presentation of Gounod's masterpiece under similarly favourable conditions."

THE people who live near Hampstead Heath seem to be of opinion that the open space belongs to them in a special sense, and are agitating for the removal of the band recently permitted by the County Council to play there on Sunday afternoons. This is selfishness pure and simple, however much it may be veiled by Sabbatarianism. Possibly some of the residents dislike music, and probably many object to a disturbance of Sunday quiet. But it seems to us that gratitude for the public liberality, which bought and preserves the Heath for their enjoyment any day and all day long, should lead them to suffer inconvenience

once a-week with a good grace, especially as that which they consider a nuisance gives harmless pleasure to thousands who come out of the crowded London streets. Let us, as Carlyle advised, clear our minds of cant, and not imagine that we are zealous for the Sabbath, when we are merely self-indulgent.

A CORRESPONDENT, "J. R.," writes: "In your recent remarks you refer to the fact of a governess being wanted in a private family at the wages of £18 per annum, and a housemaid at the same time at £18 per annum. Now I do not think this should provoke adverse comment. Both offices are useful and honourable. We have in the past paid too much attention to gentility, and looked upon physical work as something degrading," &c. Our correspondent is angry without cause. No word of ours ever disparaged the dignity of labour, which we hold in honour, whether the labour be governing an empire or sweeping the streets. But "J. R." surely admits that the intellectual training of children is higher work than cleaning a house, and that qualifying for it involves vastly more labour and cost. *Ergo*, it should be better paid.

DR. HERBERT JUNIUS HARDWICKE, having travelled deemed that his experiences would benefit the world and has therefore published an account of them. He ventures upon a musical observation now and then; as, for example, when describing the "sweet, dreamy music of Wagner" heard at Ems. His principal achievement in this line occurs in the passage subjoined: "The only thing on earth that bears any resemblance to it (a negro's laugh), is the donkey's bray, if one could imagine it being trained by Italian singing masters to bounce up and down the scale without method or order, except so far as to maintain now and then a regularity of about twenty top note demisemiquavers to one rich contralto double semibreve." What in the name of all that's intelligible does Dr. Herbert Junius Hardwicke mean?

IN its notice of "Jeanne d'Arc" at Her Majesty's, the *Daily Telegraph* said: "The 'drame-légende' reminds one of those sombre entertainments at which a miserable actor or actress declaims verses to illustrate a musical composer's fancy." The experience of our contemporary's dramatic critic is no doubt more extensive than any we can boast, but no such entertainment, sombre or other, has come under our observation. We do know of occasions when verses are declaimed and a musical composer's fancy illustrates them, but that is obviously a different thing. When was the position reversed? and who is the author of verses that illustrate music?

WE must certainly not go to literary men for ideas on the state of music in England. For example, Mr. Justin McCarthy, in his novel, "The Comet of a Season," speaks of the harp, "the almost forgotten harp, once the pride of every true heroine, now associated in the minds of most Londoners, at all events, with green baize and the outside of a public house." Have not "Londoners" many charming reminiscences of this instrument both in vocal and instrumental music at the opera and in the concert-room? Certainly the strains of Gounod, Meyerbeer, and many others are "associated" neither with green baize nor the "outside of a public house."

A RECENT issue of the *Hull News* contained a report of the examinations held in the town on the Humber by the Associated Board. Some little

known works were used as tests on the occasion, including a Study in G by Cremer, and another in F by Czery. We must look up these composers. We should like to know, also, Bach's Partita, No. 5, and Schumann's Nachstück in O flat. The research of the examining board cannot be sufficiently admired, but mere beginners ought not to have put before them a work in O flat. "The result of the examination," says the *Hull News*, "is not yet known." We fear it will be disastrous.

At a recent Festival of the Norfolk and Suffolk Church Choral Association, held in Norwich Cathedral, a happy departure was made from ordinary rule. Instead of a sermon, which, on such an occasion, nobody wants to hear, the united choirs sang four Anthems, with an orchestral prelude—Handel's "Occasional" Overture. The Anthems were Farrant's "Lord, for Thy tender mercy's sake," Ouseley's "It came even to pass," C. L. Williams's "Thou shalt keep him in perfect peace," and Gounod's "Unfold, ye portals everlasting." We commend the Norwich example, for the tongue of music is a much more "miraculous organ" than that of many preachers.

A LONDON "journal for men and women" spoke lately of "a young pupil of Joachim's named Felix Berber," and added: "Felix Berber is a very remarkable executant, but he has succumbed so completely to Joachim as to have actually caught his intonation, which unfortunately means that in *bravura* passages every note is out of tune except the keynote." Would the writer of this passage be surprised to hear that Mr. Berber never was a pupil of Joachim, and, indeed, never set eyes upon that great artist more than twice in his life? Yet such are the facts, and they knock a pretty large hole in our contemporary's criticism.

GERMAN military music is henceforth, we hear, to be printed with the variations in *tempo* and signs of expression not as hitherto, in Italian, but in the language of the Fatherland, the War minister having pronounced that the use of Italian is unpatriotic. Surely the object of adhering to one set of expressions should be that all may understand them, for if during military operations musical directions are never to be given in an enemy's language, compositions must be published for the occasion whenever a war breaks out.

THE *Chicago Herald* indulges in curious criticism of Dr. Mackenzie's "Dream of Jubal." It says: "The musical interest is fragmentary and disjointed on account of the excess of recitation." But the recitation should be accompanied by the orchestra with the most beautiful music in the work. Perhaps this was not done in Chicago. Then the "Song of the Sickle" is styled "somewhat trivial." What does the writer expect from a labourer in the harvest-field? A Schumann or Brahms *lied*, or a song like that of the *Knight* in "Die Meistersinger"?

MUSICAL Wales will be represented by deputation in St. James's Hall on the 2nd inst., when the Cardiff Ladies' Choir, conducted by Mrs. Clara Novello Davies, give a Concert in aid of the Morfa Colliery Explosion Fund. Twenty Welsh pianists will be present, but we hope they won't play. The metropolis has been so surfeited this season with pianists that the idea of twenty more in a body is too much. Spare us, good Welsh pianists; the massacre of the bards has already been sufficiently avenged.

As a specimen of the salaries paid to organists in America, we have pleasure in drawing attention to the following:—"Organist and Choirmaster from October 1, for leading church in one of the largest eastern cities in America. Salary, £400 per annum. A similar sum allowed for pay of choirmen and boys; also £50 from special fees." Can we wonder if our best rising organists in England are attracted to the other side of the Atlantic?

As Mr. Charles Lunn says in his article—"Musical Impostors: the Conductor"—in a monthly contemporary, that he does not profess to believe all he adduces, it cannot concern us to be told that he is "open to conversion." Nobody can possibly be interested in converting a man who tells us, "just by way of argument," that Richter's band would play better without than with the Conductor.

MR. OTTO GOLDSCHMIDT is, according to report, writing a life of his late wife, Jenny Lind. The American chapters in it should be amusing, and may serve as a corrective to the tales of Mr. Phineas Barnum there-anent. But, should Mr. Goldschmidt make known to us fully all the influences which caused the retirement of Jenny Lind from the operatic stage, he will satisfy a great and long-expectant curiosity.

"Vox populi, vox Dei!" Mr. W. Lemare, of Bournemouth, put two yearly scholarships in his Academy of Music up to public competition on the 19th ult., and invited the audience to name the winners. "Admission by voting cards—sixpence each." Mr. Lemare acts well up to the Radical motto: "Trust the people."

THEY have a new organist at Aspley Guise, and a local paper describes him as "a gentleman who has passed his examinations, and is a member of the Association of Organists." No doubt the gentleman is an acquisition to Aspley Guise, but this is not proved by the statement of the reporter, who connects him with a non-existent Society.

THE collector of customs at New York has sent back an English tuba player whom Barnum had engaged, on the ground of his being a contract labourer. It was held by the authority in question that the mere playing of an E flat tuba does not make an artist. The collector got pretty near a truth capable of wide application.

IT is said that the German Emperor has presented four ear-trumpets used by Beethoven to the Beethoven House at Bonn. They were made by Maelzel, of metronome fame, in 1814, and still have attached to them the ribbons with which the great composer tied them on.

FROELICH, the Cracow composer, who was recently charged with stealing melodies from Czibulka's Gavotte "Stephanie," for his own "Krolewna" ("Crown Prince") Gavotte, has been sentenced to a fine, and to have his composition plates destroyed. They manage these things better in Cracow.

THE professor who advertises that he will give "High-class finishing Piano lessons by post," and also "enclose a list of exquisite pieces," must, we think, be puzzled to gauge the exact amount of his pupils' progress. We presume, however, that he begins by "finishing."

MR. RISELEY intends coming to town with his Bristol orchestra, and expects, no doubt, to score as good a "hit" as that made with the Gleemen. Obviously the musical pluck of the Western city is proportioned to the abundance of its musical life. The thing is good to see.

PARIS correspondents speak highly of a new dramatic soprano, Miss Fierens. We are quite prepared to believe that she is a swan till she comes over here, when at least the possibility of her being another bird must be entertained. Alas! how often disappointing is ornithological truth!

From the New York *World*: "What a niggard Nature was in not making Gilbert and Sullivan one person—a sort of 'Lord High Everything Else' of comic opera! Then they might have quarrelled as much as they pleased without eclipsing the gaiety of nations."

WE hear that an American has "discovered in musical sounds a potential energy that is destined to overthrow steam, electricity, and other motive powers." After all, then, there is some use for the "ivory-smashers," though it has not been suspected till now.

SPEAKING of the prevailing musical taste of the present day, Gounod is reported to have said: "The fact of the matter is that the stomach of the musical ear has absorbed so much absinthe that it cannot get back to plain Bordeaux." That's about the state of the case.

SOME fuss is being made about Mascagni, the new Italian composer of operas. We hope he is as great as rumour makes him, but in proportion to the smallness of our expectations is the risk of disappointment; wherefore we expect little.

BEST wishes for the success of the "Handel Festival" at Westminster Abbey on the 10th inst., in aid of the Royal Society of Musicians. There will be an orchestra of 500 performers. For the programme see advertisements.

THE "Lady Soprano," Leader of a Church Choir, who is told in an advertisement that she may have a small stipend "if necessary," will scarcely, we should think, proclaim her "necessity" in order to secure so desirable a post.

AN advertiser is desirous of learning "how to play scales with beautiful chords." Let our ambitious student thoroughly master the scales, and his best friends will freely forgive him the "beautiful chords."

A CORRESPONDENT points out that the pupils of the school of military music at Kneller Hall give a free open-air Concert every Wednesday afternoon. We are glad to hear it, for the sake of the neighbours. Isleworth is a long way from most of us.

THE wife of an American tenor, named Hilliard, recently eloped, and a smart paragraphist thus commented: "Mr. Hilliard never got as many paragraphs for his singing as his wife got columns for running away from it."

"DE PACHMANN whips his manager!"—this is the heading of an article in an American paper. It only means that the Russian pianist presented the official in question with a driving whip.

Freund's Music and Drama cannot be styled "too previous." It has just published the programme of the Festival at Gloucester last September.

ROYAL ITALIAN OPERA.

THE Covent Garden Company did a prodigious amount of work during the month of June, but not very much of it calls for lengthened discussion in these pages. It would be unprofitable, for example, to talk at large about the new artists who came—some of them went also—only to strengthen an impression that the good as well as the new are rare. As for the works performed they all belong to the usual managerial stock in trade. Yet the season has, so far, been an unquestionable financial and social success. Musically regarded, the term success must, we fear, be qualified.

The "revivals" of the month included "Don Giovanni," "Le Nozze di Figaro," "Roméo et Juliette" (in French), "La Favorita" (in French), "Die Meistersinger" (in Italian), "Le Prophète" (in French), and, too late for present notice, "Rigoletto." We may regard the presentation of these works as by far the most important achievement of the season down to the present date, but the fact must not be overlooked that those capital old battle-horses, "Faust," "Carmen," "Lohengrin," "Les Huguenots," &c., have duly appeared in the field, still sound of wind and limb, and able to command a crowd of admirers. On the whole the list of operas is a good one, and points to the very obvious conclusion that public taste, as regards lyric drama, is on the mend. When a manager makes his money with the works of Mozart, Gounod, Meyerbeer, Bizet, and kindred writers there is not much reason for complaint. Meanwhile the representative Italian Operas are standing aside. "Lucia" and "La Sonnambula" have been tried, the first with Madame Melba, the second with a resuscitated *prima donna*, Madame Gerster, but there was no encouragement to repeat them. It is more than possible that were a really great soprano to appear she would lift Bellini and Donizetti again into popularity; but without such aid the public are conscious only that their scores are thin, and their ever-flowing melody is *vococo*. Bellini and Donizetti wrote for great singers, and their music is not given a fair chance when mediocrity takes it in hand.

We have referred to Madame Gerster, who was persuaded, or induced herself, to come out of retirement, and, after a long illness, try fortune once more on the kindly English boards. Every one must sympathise with an unlucky lady who has so much reason to know that, for a *prima donna*, there is danger in maternity; but truth compels us to say that her re-appearance was ill-advised. She cannot now look the characters in her repertory, while her voice has lost its colour and power. The singer's art remains, but does not suffice. Of the new people introduced by Mr. Harris, a few only remain as practically on service. Madame Tavary from Munich has proved useful in such parts as *Donna Anna*, but her worth as a dramatic soprano cannot be said as yet to have undergone an adequate test. Madame Richard from the Paris Opéra has also justified her engagement by excellent work done in "La Favorita" and "Le Prophète." Her *Fides* in Meyerbeer's spectacular opera was a striking and powerful assumption, dramatic in a high degree, and vocally efficient. Of the new men, Mr. Dufriche remains, doing good service in baritone parts; but the credit of the season is chiefly sustained by "old hands," such as Madame Melba, Madame Nordica, Miss Ella Russell, the De Reszkes (Mr. Harris's real "stars"), Mr. D'Andrade, Mr. Ravelli, and a few others. We are unable to say that the performances this year are all up to the mark. There has been too much evidence of insufficient rehearsal by the principal artists, and of hasty preparation generally. But this is inevitable when an opera-house opens its doors five or six times a week, and the operas are

continually changed. The marvel is that the Covent Garden representations go as well as they do. The fact, however, is partially explained by the engagement of three such good Conductors as Messrs. Mancinelli, Bevnigani, and Randegger.

PHILHARMONIC SOCIETY.

THIS Society's seventy-eighth season came to an end on the 29th ult., when a Concert was given which, for obvious reasons, we cannot discuss in our present issue. Its chief features were a performance of Spohr's Ninth Violin Concerto by Mr. Ysaye, and of Beethoven's Choral Symphony. It is understood that the season has been a financial success, and that no call will be made on the guarantors—a state of things at which all friends of the old Society will unfeignedly rejoice.

We must go back to the sixth Concert, which took place on the 5th ult., and was distinguished by the production of an important new work from the pen of Mr. Moszkowski, who conducted it in person. The Polish-German composer has an evident fondness for the freedom of the Suite form, which, it would appear, he prefers to the Symphony. It also seems that he entertains large views upon the expansion of the Suite. Originally a sequence of dance measures, preceded (in Germany) by an Overture, modern writers have transformed the Suite into a series of symphonic and other movements, put together with no design, and having with one another no necessary connection. Whether such a form as this will survive is a question not for present discussion, but Mr. Moszkowski's second Suite, as played at the Philharmonic, certainly left behind a feeling of over-expansion and a sense of confusion, naturally arising from six long movements in various styles. The Suite opens with a Prelude and Fugue for orchestra and organ, the pipe instrument sparingly but effectively used. There is a good deal of variety in the Prelude, and a consequent lack of the homogeneity usually looked for in such movements, while the Fugue is free, in some cases to the point of novelty—as, for example, when *pizzicato* passages form part of an episode. The main theme, however, lends itself readily to treatment, and if there be in that treatment a lack of elaborate contrapuntal device, there is none of orchestral effect. Moreover, both movements have the interest of an experiment—of an effort to bring the forms used into closer accord with modern taste, and we will not say that Mr. Moszkowski has been entirely unsuccessful in this very delicate task. The third movement, a Scherzo, is not humorous, though it seems to have been written after communion with Beethoven. The form is there, but the spirit of the true Scherzo—a very subtle essence—seems wanting. Far better on every ground is the fourth movement—a Larghetto of lofty character and dignified expression. Here Mr. Moszkowski speaks *ex cathedra*. He has something to say with authority, and says it well, especially using to striking purpose his power of polyphonic composition. The man who can produce such a movement should apply himself without further dilly-dally to Symphony. A pretty Intermezzo stands fifth in order, and pleases exceedingly with its light and spontaneous flow of happy ideas. Last of all comes the weakest movement in the work—a so-called March, so obviously an imitation of Wagner that the hearer is compelled either to smile or frown. This should be excised forthwith: it spoils the whole thing. The performance of the Suite was generally excellent, and the Conductor-composer received much more than conventional applause.

In the same programme with the new Suite were Bach's Concerto in G. for strings; Sullivan's Overture to "Macbeth"; Meyerbeer's Overture to "Struensee," and Beethoven's "Emperor" Concerto, the solo part in which was played with admirable technical skill and interpretive power by the Florentine pianist, Mr. Buonamici. The vocalists were Miss Lena Little and Mr. Henschel.

"ST. PAUL" AT THE CRYSTAL PALACE.

ENCOURAGED by their success with "Elijah" last year, the Crystal Palace directors gave, on the 21st ult., a performance of the sister Oratorio, "St Paul," in the central transept, with about 3,000 performers. The large force

employed was made up by the London section of the Handel Festival Choir, a numerous orchestra, 400 singers from Bristol, and 500 boys gathered from the London churches and elsewhere, the whole being under the direction of Mr. August Manns. There was nothing experimental about the affair, the performance of "Elijah" having shown that, though the central transept is not and never can be a fit place for solos, the public are content that these should be half audible in consideration of great choral effects. Nor did any doubt exist that Mendelssohn's music would be well rendered. It is not so fit for Handel Festival conditions as the more solid work of the great Saxon master, but Mr. Manns and his army of executants know how to deal with it so as to obviate any disadvantage on that ground. In point of fact, the ease with which they performed even the more intricate of the "St. Paul" choruses, hardly ever wavering and never getting across time, was so complete and manifest that few present could have conceived the difficulties which actually had to be surmounted. There is now no reason why any work should be kept out of the central transept. All are possible with such perfectly trained executants and so resourceful a Conductor.

It need hardly be said that "St. Paul" was as well suited to the conditions of performance as anything out of Handel could be. The choruses in it are many, and written, most of them, in the grave religious style which allows an accumulation of means. Their effects are often of a massive character; the part-writing is singularly lucid, and the chorales afford opportunities for the most impressive results that a great number of executants can secure. Hence, in large measure, the perfect satisfaction of the audience with what was done. No one was conscious of incongruity between means and end, or of anything but the most perfect sincerity and artistic good faith. In other words, the performance was not of the catch penny order. It strained nothing; exaggerated nothing. Our readers have already fixed upon the choral numbers which made the greatest effect, beginning with the grand ascription "Lord, Thou alone art God," and ending with the final chorus. It is not very easy to make a distinction on the ground of artistic merit, since there is not in the Oratorio a single concerted piece wanting the qualities of masterfulness. But the audience were "all ears" for the chorales, especially "Sleepers, wake," in which the boys' voices were a splendid feature; for "Stone him to death," "Now this man," "Rise up, arise," "O great is the depth," "How lovely are the messengers," "O be gracious, ye Immortals," and others in the magnificent chain. All came out well, but perhaps the most profound impression was made by choruses of a subdued character. "To Thee, O Lord, I yield my spirit" will not soon be forgotten. It might have been the death-song of a nation, or a world, in its profound and heart-moving solemnity. To sum up, the choral work in "St Paul" was a success almost without alloy, and its effects will be felt a year hence, when some other oratorio is shown on the same grand scale.

The solos were in excellent hands. For those given to the soprano voice Madame Albani answered in her best manner, both "Jerusalem" and "I will sing" being given with beauty of voice and chastened purity of style. As much may emphatically be said of "But the Lord is mindful," as sung by Madame Patey, and of "Be thou faithful unto death," as well as the tenor recitatives as delivered by Mr. Lloyd. Mr. Watkin Mills, with an improved style and altogether increased refinement, gave the important bass solos with true character and careful emphasis, thus rounding off the excellence of the general performance, and leaving very little to be desired. We congratulate the Palace directors and Mr. Manns upon a good thing well done; and upon having established a precedent which in time to come may undergo very profitable development.

RICHTER CONCERTS.

THESE performances were resumed, after the Whitsuntide recess, on Monday, the 2nd ult., when a programme was presented which had certainly the interest of novelty, only one piece, Mozart's "Linz" Symphony in C, being familiar to the public, or, we might add, even to musicians.

Two excerpts from the "Nibelung's Ring" were given for the first time—namely, the opening scene of the third act of "Siegfried," where the Wanderer communes with *Erda*, and the third scene from the second act of "Götterdämmerung," in which *Hagen*, in equivocal terms, summons *Gunther's* vassals to their master's wedding with *Brünhilde*. The former is a wonderful musical mosaic, a large number of the leading motives being woven together in masterly style, the climax being reached when *Wotan* declares his willingness to lay down his powers, the theme which *Hans von Wolzogen* describes as the "World's Heritage" streaming forth with beautiful effect. Mr. Max Heinrich sang the part of *Wotan* with rare expression, and was ably seconded by Miss Lena Little as *Erda*. In the other selection, Mr. Max Heinrich doubled the parts of *Hagen* and *Gunther* with good effect, but the male section of the Richter Choir lacked spirit, perhaps because their music had been insufficiently rehearsed. The excerpt, however, made its mark upon the audience, the applause being very enthusiastic. Goldmark's picturesque, if somewhat too realistic, Overture "Im Frühling," and Brahms's Rhapsody for alto solo, male chorus, and orchestra, founded on Goethe's "Hartzeise im Winter," completed the programme. The last-named piece is fine and impressive, but too sombre to be generally pleasing. Miss Lena Little was fully equal to the requirements of the solo part.

The next Concert was made up of familiar material, such pieces as Wagner's "Charfreitags-zauber" from "Parsifal," and the Introduction from the third act of "Die Meistersinger," Beethoven's "Egmont" Overture, and Berlioz's Overture "Le Carnaval Romain," requiring only formal record of their performance. The Symphony was Brahms's in E minor (No. 4), one of the most abstruse and least inspired of the composer's larger works, save as to the slow movement, which is a gem.

The feature of the Concert on the 16th ult. was the appearance of the young English pianist, Mr. Leonard Borwick, who had created such a remarkably favourable impression at a Philharmonic Concert a few weeks previously. This impression was more than confirmed by his performance of Brahms's Concerto in D minor (Op. 15), a work calling for the exercise of a pianist's highest gifts. Mere brilliancy of execution is not sufficient, but Mr. Borwick was equal to his task, and the audience, by their enthusiastic applause, showed their appreciation of one of the finest pieces of pianoforte playing we have had this season. Of Beethoven's Symphony in A (No. 7), the Siegfried "Idyll," and the "Trauermarsch" from "Götterdämmerung," and the Overture to "Ruy Blas," nothing need be said, save to note that Dr. Richter showed himself much more at home as a Conductor of Beethoven and Wagner than of Mendelssohn.

The Concert of the 23rd ult. commenced with Brahms's "Tragic" Overture and ended with Liszt's "Dante" Symphony, two works very widely contrasted, though each belongs to the modern school; but Brahms adheres to classic precedents, whereas Liszt casts them aside and does not justify his temerity by artistic results. Our opinions as to the "Dante" Symphony have been repeatedly stated, and there is no occasion to reiterate them. To the patrons of the Richter Concerts, the Wagner pieces were probably far more attractive. These were the Rhine Daughters' Trio, from the last act of "Götterdämmerung," which was rendered with fair effect by Miss Anna Williams, Miss Fillunger, and Miss Lena Little; the Preislied from "Die Meistersinger," to which of course Mr. Lloyd rendered perfect justice; and the Liebes-Duet from "Die Walküre," which was beautifully sung by our premier English tenor and Miss Williams.

PIANOFORTE RECITALS.

No explanation has been forthcoming as to why pianists of all nationalities have invaded London this season in numbers not only unprecedented, but unapproached in any previous year. The phenomenon is as mysterious as the influenza, and almost as disagreeable to those who are expected to listen to an unceasing repetition of certain stock pieces of Beethoven, Schumann, and Chopin, which performers think it necessary to include in their pro-

grammes. We will deal as briefly as possible with the Recitals which took place between Whitsuntide and the 24th ult., taking them for convenience in chronological order. On Wednesday, May 28, Mr. Pierre René Hirsch, a new comer, of whose antecedents nothing seemed to be known, challenged criticism at the Princes' Hall. He is a powerful executant, but less an artist than a *virtuoso*, his interpretations of Liszt's transcription of Bach's Organ Prelude and Fugue in G minor, and other pieces from the same source, being far more satisfactory than that of some of Chopin's selections, in which his playing was rather hard and mechanical.

On the next afternoon Mr. Paderewski gave his third Recital in presence of a largely-increased audience. Announced to play Beethoven's Sonata in C minor (Op. 111) he gave instead the work in A flat (Op. 110), and though some disappointment may have been caused by the change, he won golden opinions for his remarkably sympathetic and thoughtful rendering of the master's penultimate Sonata. He also proved himself an admirable interpreter of Chopin in some minor pieces by his compatriot, but he does not seem to be in touch with Schumann, the Carnival being played in a tricky style, the endeavour to make "points" resulting in effects not intended by the composer. A highly-finished performance of Haydn's Variations in F minor must not pass unnoticed.

On May 30 Mr. Sapellnikoff occupied the platform at St. James's Hall, and offered a strong contrast to his immediate predecessor on the same boards, his playing being more strongly marked by a powerful mastery over the keyboard than by any other quality. Beethoven's Sonata Appassionata, Mendelssohn's Variations Sérieuses, and some other pieces, were rendered with breadth and dignity, but where sensibility was needed, as in some of Chopin's excerpts, it was not forthcoming. Liszt's extraordinary arrangement of the "Tannhäuser" Overture received full justice, the splendid technique of the Russian pianist enabling him to master its difficulties with apparent ease.

The next to claim attention was Madame Frickenhaus at the Steinway Hall, on the 4th ult.; but the abilities of the English pianist are too generally recognised to render any detailed notice of her performance necessary. Enough that she played Beethoven's Sonata in E (Op. 109), and other pieces by a large number of composers, in her usual refined and artistic manner. She was assisted in some selections for four hands by her pupil, Miss Sonn, who has the making of an excellent performer, her playing being already marked by considerable intelligence as well as technical capacity.

Miss Kleeberg, another artist who, like good wine, needs no bush, gave the first of two Recitals on the 7th ult., at the Princes' Hall. She displayed delightful delicacy and purity of style in Handel's Suite in G minor, Schumann's Kinderscenen, and other pieces, and to these qualities were added no small measure of power in Beethoven's Variations in E flat (Op. 35). Bizet's Variations Chromatiques deserve mention, if only because the piece is unhackneyed. Interrupting for a moment the chronological order of our survey, we may mention that at her second Recital, on the 14th ult., Miss Kleeberg gave very charming performances of Mendelssohn's Fantasia in F sharp minor (Op. 28), Mozart's Rondo in A minor, Brahms's Rhapsodie in G minor, and other pieces by no fewer than sixteen composers.

On the 9th ult., Madame Sophie Menter gave her only unassisted Recital at St. James's Hall, and secured a large audience. It was feared that the Austrian pianist would not be able to carry out her programme in its entirety, as on the previous evening she broke a finger-nail, and inflammation had set in. Had not an apology been made, however, no one would have noticed the disablement, for Madame Menter has never played more brilliantly or artistically. An undue proportion of the programme consisted of *bravura* music by Liszt, including transcriptions of Schubert's songs, and the "Tannhäuser" Overture; but it is possible to understand, though not to sympathise with Madame Menter's predilection for music of this class, for she is one of its most effective exponents. Far more acceptable, however, were a Prelude and Fugue of Bach, taken from different works; three of Scarlatti's pieces, and

Beethoven's Sonata (Op. 109). The rendering of these was scarcely open to reproach on any ground.

Madame Roger-Miclos, who first appeared in London at the Promenade Concerts last season, gave a Recital at the Princes' Hall on the following day. She displayed wisdom in securing the co-operation of Mr. Johannes Wolff, who joined her in an effective performance of Beethoven's "Kreutzer" Sonata. Her solos were in every instance characterised by excellent execution, her best efforts being in Chopin's Polonaise in A flat, and Liszt's Rhapsodie, No. 12, while in pieces requiring delicacy and poetic feeling there was, perhaps, something left to desire.

For his final performance this season, on the 10th ult., at St. James's Hall, Mr. Paderewski employed Mr. Henschel's orchestra, and played two Concertos, one in A minor, from his own pen, and that of Mr. Saint-Saëns in C minor (No. 4). The former work is full of character, though in construction it is patchy and not always coherent. The first is decidedly the best movement, the themes being bold and striking, and the passage-writing very brilliant. The Romanza which follows has a very pleasing Slavonic melody, but the *Finale* is extremely commonplace and trivial. The work is that of a very clever musician, but it is in no sense a masterpiece. How the Polish artist played it may be imagined. The programme included an Orchestral Suite, by a composer named Le Borne, which proved to be mere dance music; pretty enough, but scarcely suitable amid its surroundings. It should be added that Mr. Willy Hess, the leader of the orchestra, played a pleasing Ballade for violin and orchestra, by Mr. Henschel, with much taste and expression.

The next to appear on the scene was another Pole, Mr. Leopold Godowsky, who came armed with testimonials from his preceptor, Mr. Saint-Saëns. His performance at the Steinway Hall, on the 12th ult., showed him to be a very clever young executant, his playing being marked by extreme neatness and fluency, and by entire absence of sensationalism. At the same time it seemed a trifle cold, the rendering of Beethoven's Variations in C minor, the Sonata Appassionata (the first movement of which was unaccountably omitted), Schumann's Études Symphoniques, and five numbers of the Kreisleriana, and Chopin's Ballade in G minor, being very pure, but wanting in heart. Mr. Godowsky, who, we believe, is barely out of his teens, has the promise of becoming an excellent composer, some little pieces from his pen being extremely charming.

It is unnecessary to enter into details concerning the third Recital of Madame Carreno at St. James's Hall, on the 17th ult., nor that of Madame Haas, on the following day, at the Steinway Hall, as neither artist showed her talents in any new light, nor included any novelties or revivals of importance in her programme. Nor need we do more than record the fact that Mr. Charles Reddie, who gave a Recital at the Steinway Hall, on the evening of the 18th ult., is a sound and conscientious, but by no means striking executant. He was assisted by Mr. John Payne and Mr. Arthur Oswald, and his programme included such well-worn pieces as Beethoven's "Moonlight" Sonata, "Kreutzer" Sonata, and Schumann's Études Symphoniques.

Mr. Eduard Zeldenrust, a gifted young Dutch pianist, gave a Recital, on the 23rd ult., at Steinway Hall, which was well filled on the occasion. The selection made by the artist was a judicious and fairly representative one, including Beethoven's "Waldstein" Sonata, Liszt's arrangement of the Prelude and Fugue in A minor by Sebastian Bach, and pieces by Schumann, Chopin, Gernsheim, Rubinstein, and others. In the rendering of all these Mr. Zeldenrust proved himself the possessor not only of an excellent technique, but also of that higher quality of an artistic insight into the intentions of the composers whose works he interpreted; qualities which the audience did not fail to recognise and to fully appreciate. The Recital was agreeably diversified by two lady vocalists, Misses Daisy Defries and Adele Myers, who came in for a well-deserved share in the applause.

The announcement that M. Sapellnikoff and Madame Sophie Menter would give a joint Recital on the 24th ult. proved to be rather misleading, the lady pianist only taking part in Liszt's Concerto Pathétique for two pianofortes, a

rhapsodical and unattractive work. M. Sapellnikoff gave a fine, virile interpretation of Beethoven's Sonata "Les adieux," &c., but his playing of some pieces by Mendelssohn and Chopin could not be highly commended; on the other hand, Haydn's Variations in F minor could scarcely have been more delicately rendered. With this performance our notes on Pianoforte Recitals must close for the present month.

THE HANDEL SOCIETY.

At the Private Concert given by this Society, at the Portman Rooms, on the 5th ult., the programme included the Chandos Anthem by Handel, "Let God arise," the Sixth Symphony of Schubert, Beethoven's music to the "Ruins of Athens," and the setting of Psalm 137, by Goetz, "By the waters of Babylon." The Anthem "Let God arise" was beautifully sung, as were also parts of the Psalm 137, but if the performance of this last-named was not as complete as was desirable, the shortcomings were not wholly the fault of the choir. The work is unquestionably difficult, and it was evidently approached with an earnest desire to give it in the best possible manner, but a few more rehearsals would have been advantageous. The greatest success of the evening was made in the "Ruins of Athens," which was exceedingly well sung. The performance of the Schubert Symphony was most creditably done by a capital orchestra. The soloists were Mrs. Scudamore, Miss E. Delves-Yates, Mr. John Probert, and Mr. Arthur Wills. The whole programme was conducted in a painstaking manner by Mr. F. A. W. Docker. Special reference should be made to the fact that nearly all who took part in the performance are amateurs, and this makes the evening's work the more worthy of praise.

ROYAL COLLEGE OF MUSIC.

The programme of the Chamber Music Concert of May 29 opened with Beethoven's B flat Trio and closed with Haydn's Quartet in G (Op. 17, No. 5). The performance of the former was lacking in vigour, breadth, and dignity, as was to be expected; but that of Haydn's work was very satisfactory. Miss Donkersley, who led the latter with much spirit, also gave an excellent rendering of Kiel's fine "Solo-Stück" in A minor. With the exception of Mr. V. H. Jackson's fluent playing of pianoforte pieces by Paganini-Liszt and Moszkowski, there was nothing in the programme to call for detailed remark.

Much more interesting was the Orchestral Concert, given on the 12th ult. Schumann's terribly, albeit appropriately gloomy "Faust" Overture, in which the "Ewig Weibliche" is even more conspicuous by its absence than in Wagner's "Eine Faust Overture," headed the programme, the "brass" being somewhat overpowering. Mendelssohn's "Italian" Symphony offered the strongest possible contrast to Schumann's work, and it was played with rare spirit and "go," which brought out all the qualities of a delightful score. Brahms's "Academic Festival" Overture, on what one of our musical contemporaries calls "weak" student songs (some of them 150 or 200 years old!) received also a very finished rendering, and was evidently played *con amore* by Professor Holmes's enthusiastic young people. Mr. Stanley Blagrove gave a neat, but somewhat effeminate performance of Spohr's hackneyed "Dramatic" Concerto, and Mr. Magrath caused the audience, or at least his fellow-students, to wax wild with delight by his exceptionally intelligent and highly promising singing of Mozart's "Oh, how I shall triumph o'er ye."

MUSICAL ASSOCIATION.

On the 2nd ult. Mr. F. St. John Lacy read a Paper on "Irish Music, in which, after describing the various musical instruments in use at different times, he devoted much attention to the songs of that nation. Perhaps the best known collection was Moore's "Irish Melodies," but so many changes had been made in the tunes included therein, and so little regard had been paid to their characteristic tonalities, that the result was less Irish than "Moorish." Irish melodies were not constructed according

to one set scale, but according to a series of scales founded on the evolution of one primary scale, and that the pentatonic. In the "first period" this became the basis of five modes, each step being used as a new tonic. In course of time the seventh was added to the primary scale, although the new note was not used as the tonic of another mode, and thus the "second period" was arrived at. The "third period" was marked by the introduction of the augmented fourth into the primary scale. Taking C as a starting-point, and progressing by perfect fifths, we obtained the following notes: C, G, D, A, E, B, F sharp, the occurrence of the last two showing respectively the second and third "periods." Placing these seven notes within the limits of an octave, the following scale was the result: C, D, E, F sharp, G, A, B, C. In illustration of the various modes founded upon this scale or parts of it, Mr. Lacy quoted a large number of tunes (some of them hitherto unpublished).

THE POST OFFICE CHOIR.

IN the reference in our last number to the Post Office Choir, we stated that it was proposed to place the choir on a permanent footing, and to make it the instrument by which a fund could be raised to give assistance to the many deserving charities connected with the great department from which it has been recruited. The first step in this direction will be taken on the 2nd inst., on the occasion of the *Conversazione* to be given at the South Kensington Museum, in celebration of the Jubilee of Uniform Penny Postage, when the whole of the proceeds derived from the sale of tickets will be devoted to the Rowland Hill Benevolent Fund. This Fund, of which many well-known people are trustees, was established about eight years ago, with the view of helping those servants of the department who either, through no fault of their own, have fallen into necessitous circumstances, or are not entitled by law to any pension.

The *Conversazione* is likely to prove very attractive, and will be honoured with the presence of their Royal Highnesses the Duke and Duchess of Edinburgh, the former of whom has graciously consented to act as president. Much of the same postal and telegraphic work as was recently exhibited at the Guildhall will be on view on this occasion, and various novel features will be introduced. A specially designed envelope, with correspondence card enclosed, will be sold for the benefit of the Fund. Music will again be a very attractive feature in the evening's entertainment, as, in addition to the Post Office Choir, which will, as before, be under the direction of Mr. Sydney Beckley, many leading artists have most generously promised to give their services. The list of names includes Mesdames Valleria, Annie Marriott, and Frickenhaus; Misses Alice Gomez and Nellie Levey; and Messrs. Sims Reeves, Ben Davies, Percy Palmer, Fred. King, Alfred J. Caldicott, J. E. Payne, and Leo Stern.

From this it will be seen that the Post Office Choir is starting under very favourable auspices, and those connected with it have every reason to be as sanguine of its future success as they have to be proud of the position it has already taken in the London musical world.

MR. SARASATE'S CONCERTS.

THE seasons follow and resemble one another as regards the popularity of Mr. Sarasate, the announcement that the gifted Spanish violinist will appear at St. James's Hall, either with or without the assistance of an orchestra, being sufficient to ensure a full attendance. Such was the case when Mr. Sarasate made his first appearance this season, on the 7th ult., the programme on this occasion consisting entirely of pianoforte and violin music, in which, as on many previous occasions, he had the co-operation of Madame Berthe Marx. The association of these artists has enabled them to secure a singularly perfect *ensemble*, and in such a masterpiece as Schubert's *Fantasia in C* (Op. 159), the result was a most enjoyable performance. Raff's *Sonata in E minor* (Op. 78) and Saint-Saëns's *Concertstück* (Op. 20) are works of far inferior calibre, but even these were made effective in consequence of the faultless interpretation. Mr. Sarasate did not play any

solos, but Madame Marx gave Chopin's *Ballade in G minor* and two other pieces in a way that, if not striking, was at any rate highly commendable for artistic taste and finish.

At the second Concert, on the following Saturday, there was an orchestra, under the direction of Mr. W. G. Cousins, and the performance of Grieg's "*Peer Gynt*" Suite was almost as much appreciated as the violin solos, the third and fourth movements being encored. Mr. Sarasate's principal effort was Lalo's *Symphonie Espagnole*, for which he has, perhaps, an inordinate fondness; but the crowded audience appeared to be much better pleased with his rendering of Raff's brilliant piece "*La Fée d'Amour*," and his own "*Zigeunerweisen*," both being warmly encored.

St. James's Hall was again crowded to the doors at the final performance, on the 21st ult., notwithstanding the powerful counter attraction at the Crystal Palace. On this occasion the Spanish violinist again contented himself with familiar works. There is no need to describe how he plays Max Bruch's *Concerto in D minor* and Dr. Mackenzie's "*Pibroch*" Suite. Enough that applause, recalls, and encores were even more numerous than usual, the vast audience behaving as if, like *Juliet*, they would like to say good-bye "till it be morrow." Mr. Cousins's orchestra was heard alone in Mendelssohn's "*Italian*" Symphony and in the Conductor's *Concert-Overture "Les Travaillleurs de la Mer."*

MESSRS. LUDWIG AND WHITEHOUSE'S CONCERTS.

AMID the rush of performances at this season of the year, it is impossible to bestow upon many of them the attention they deserve. At a less busy time the admirable series of Chamber Concerts given by the performers above-named would receive detailed notice, whereas at present little more than formal record of what was done can be given. The Princes' Hall was well attended at the first Concert, May 28, and an excellent *ensemble* was secured in Sgambati's *Quintet in B flat* (performed last season at the Popular Concerts) and Beethoven's *Quartet in F* (Op. 59, No. 1), the Concert-givers being assisted by Messrs. Collins and Gibson and Miss Zimmermann. Spohr's "*Dramatic*" *Concerto* and Schumann's *Allegro for Violoncello and pianoforte* were included in the programme, and Miss Fillunger contributed songs by Schubert and Brahms.

At the second Concert, on the 10th ult., Schubert's *Quartet in D minor* and Dvořák's in D major (Op. 23) were the principal pieces, the executants being the same as before, except that Miss Olga Néruda replaced Miss Zimmermann. Miss Margaret Hoare was the vocalist.

HAMPSTEAD CONSERVATOIRE.

THE second and last Summer Concert of the season was given on the 11th ult. There was an excellent orchestra led by Mr. Carrodus, and the programme was distinctly attractive. It comprised Dr. A. C. Mackenzie's "*La belle dame sans merci*" and Mr. F. H. Cowen's "*Language of Flowers*," both works being admirably played under the direction of their respective composers. A noteworthy feature was Handel's *Second Concerto for organ and orchestra, in B flat*, the solo instrument being in the hands of Mr. W. S. Hoyte. The opportunities afforded now-a-days for hearing an Organ Concerto adequately performed are limited, and the present instance deserves, therefore, to be noted. Miss Margaret Hoare, Miss Waite, and Mr. Ffrangcon-Davies contributed vocal pieces. Mr. Davies introduced Sullivan's fine song "*I wish to tune my quivering lyre*," a composition which is strangely neglected by our baritone singers. The other pieces, Mendelssohn's ever fresh *Overture "Ruy Blas"* and his "*Italian*" Symphony, and Nicolai's *Overture to "The Merry Wives of Windsor"*, were conducted by Mr. G. F. Geaussen.

A Students' Concert was given here on the 17th ult. The performances, generally, were of a high order, and the following professors in the Institution were represented by their pupils:—Messrs. Bampfylde, J. Baptiste Calkin, and Geaussen (pianoforte); Messrs. Carrodus and Earnshaw (violin); Messrs. Frederick Cundy and J. T. Hutchinson (singing); and Mr. Herbert James (elocution).

WELSH OPERA AT CARDIFF.

On the 2nd, 3rd, and 4th ult., at the Theatre Royal, Cardiff, Dr. Joseph Parry's opera "Blodwen" was performed, under somewhat unique circumstances, and received with a good deal of enthusiasm. Produced in 1878 at Aberdare, the work has often been before the Welsh public, with whom it enjoys a measure of popularity on account of its being looked upon as the first Welsh opera. The libretto is based upon an incident in ancient British history. The performance of the work was entirely in the hands of Welsh singers, mostly amateurs; and when it is said that the majority of the company had never before been on a stage, a fair idea of the production from a histrionic point of view may be gathered. The principals were Miss Maggie Davies, Miss Marie Miles, Miss Hannah Jones, Mr. Maldwyn Humphries, Mr. David Hughes, and Mr. John Walters. Of these, Miss Davies was unquestionably the singer in whom the most interest was centred. The chorus of fifty voices was drawn from local sources. The audience was patriotic and lenient, and enthusiastic applause was awarded at the close. On the three succeeding nights of the week a new opera, entitled "Arianwen," by the same composer, was produced for the first time. The cast was the same, with the addition of Mr. Llewellyn Lloyd as *Digri Gwyn*. In this work the principals, one and all, entered into their parts with success, and the opera found considerably more favour than "Blodwen." Mr. Lloyd, on whom a great deal depended, made the most of his part; but it was strange to see the audience so hilarious over witticisms which certainly did not reflect favourably on the Cymry. Musically, the opera is more original than its predecessor, though many old tunes are employed. Taken altogether, the works and their production were, under all the circumstances, very creditable. The composer, in acknowledging the plaudits of the audience, gave expression to an earnest desire to see a distinctive Welsh school of composers, and, having pioneered the same, trusted to see it continued.

GIACOMO OREFICE'S OPERA "MARISKA."

SIGNOR OREFICE is a favourite, and, in spite of his youth, already a distinguished pupil of Signor Luigi Mancinelli; and it is in a great measure due to the latter's influence and recommendation that "Mariska" was produced at the Carignano Theatre in Turin, in the course of last winter. The success which attended that series of performances led to its subsequent production at the Manzoni Theatre of Milan, and the opera has recently been acquired by Messrs. Ricordi and Co., who, in their own interest as well as in that of the composer, will no doubt make it more generally known.

"Mariska" is Signor Orefice's first work in the field of lyric drama, and it redounds the more to his credit as he wrote his own libretto, following in this respect the example first set in Italy by Boito in his "Mefistofele," and emulating, moreover, another young and rising Italian composer, Signor Perosio, of whose opera "Adriana Lecouvreur" I gave a short sketch in THE MUSICAL TIMES of April last.

The subject of "Mariska" is of modern Hungarian origin, and the story, although it does not aspire to the heroic flights of so-called grand opera, is sufficiently pathetic and even novel to arrest the continued attention and enlist the sympathy of the audience. The principal characters are *Mariska* (soprano), *Erik*, a Hungarian student (tenor), *Gyamar*, a gipsy (baritone), *Prother*, the chief of the gipsy tribe (bass), and *Hedwig*, *Mariska's* sister (mezzo-soprano), and the plot of the opera, which is spread over three acts, may be briefly summed up as follows:—

The first act opens with a scene in the outskirts of the Hungarian town of Posny, an inn, or "Czarda," being on one side, and a cottage and garden, the home of the orphan sisters *Mariska* and *Hedwig*, on the other. *Erik*, being teased and questioned by his merry fellow students as to the cause of his unwonted melancholy appearance, confesses that he is passionately in love with a maiden whom he has seen in the town accompanied by her elder sister,

but whose abode he has been unable to discover. At this point *Mariska*—for it is unnecessary to say that she is the maiden in question—is seen approaching with her sister on her way home. She lingers behind in the garden, and *Erik* plucks up courage to address her and avow his passion; but she deprecates his advances and begs him to leave her. He retires, determined to watch her movements and renew his effort to win her; but presently, to his dismay, he witnesses a love scene between her and a handsome young gipsy (*Gyamar*), to whom she has given her heart, and who persuades her to leave her sister and her home and become his wife. They are on the point of departing when *Erik* stops them, and tries to rescue *Mariska* by force, whereupon *Gyamar* draws his knife, wounds *Erik*, and flies with *Mariska*, leaving *Erik* apparently dead on the ground.

The scene of the second act is laid in the gipsy camp near the town of Senitz, where *Mariska*, now *Gyamar's* wife, and *Prother*, the gipsy chief, are awaiting *Gyamar's* return from one of his expeditions in the country. He returns, but, strange to relate, accompanied by *Erik*, whom he has rescued from a band of robbers, and who, to show his gratitude to *Gyamar* for having saved his life, now vows that he will swear brotherhood to his former rival. This act is performed in traditional gipsy fashion, by a loaf of bread being broken and divided between them over a wooden cross held by *Prother*, while the other members of the tribe perform the fantastic gipsy rites and dances characteristic of the occasion. The ceremony, however, is no sooner completed than the voice of *Mariska*, who is approaching to welcome *Gyamar* on his return, revives *Erik's* fatal passion for her. To her horror, he avows it afresh; a commotion follows; *Erik*, having betrayed the vow of friendship and the hospitality offered him by *Prother* and *Gyamar*, is given the choice of expiating his crime on the spot or of leaving the camp, and, discretion being the better part of valour, he prefers the latter alternative, vowing, however, that they will meet again, and that *Mariska* shall yet be his.

The third and last part of the drama is enacted in the market-place of Senitz on Whitsunday, when the townspeople, emerging from the church after mass, are congregating in the square to witness the national Hungarian dance, or "Czardas," performed by peasants, which is followed by the appearance of the gipsies, who, in their turn, perform their own characteristic dances. Presently *Gyamar* and *Mariska* come to join in the revelry, and *Mariska* has begun to sing a gipsy love-song, when *Erik* rushes forward from among the crowd of spectators, and impelled by his uncontrollable passion for *Mariska*, challenges *Gyamar* to mortal combat, to decide finally whether *Mariska* shall belong to himself or to the gipsy. *Gyamar* warns him to desist, but *Erik* closes with him; *Mariska*, who, in her anguish, has thrown herself between them, receives the fatal blow which *Erik*, with his dagger, aimed at *Gyamar*, and dies, bewailed by the two rivals, the gipsies, and the crowd of horrified bystanders.

Such is the outline of the libretto. The weak part of the dramatic action, as will be seen, is the sudden and unaccountable reconciliation of the two rivals in the opening scene of the second act, after their deadly encounter at the end of the first; an anomaly which is, moreover, aggravated by *Erik's* pretended ignorance of *Mariska's* presence in the gipsy camp as *Gyamar's* wife, and which can only be explained by a surmise that Signor Orefice left a gap in the dramatic action lest the opera should be unduly lengthened, for a gap there is undoubtedly between the first and second acts. This defect in the libretto tells, as invariably happens in such cases, on the music, which consequently, in parts of the second act, is decidedly laboured.

The opera is preceded by an overture, which, in its contrasts of alternate sweetness and weirdness—the latter in harmony with the gipsy character of the drama—may be said to be a synopsis of the score as a whole. This overture is a capital piece of workmanship, in which the leading themes are well treated and brought to the front. The principal subject of the first act is that of the opening chorus of the students, which re-appears throughout, and forms the *Finale* of the act; and its essentially joyous character effectively contrasts with the plaintive nature of *Erik's* air, "Del Danubio scorrea tranquilla e pura l'onda," as well as that of *Mariska*, "Voglio spirar quest' aura dolce

e pura," and of the following duet between her and *Gyamar*, "Vieni, vivremo insieme." The second act opens with a highly characteristic and effective gipsy chorus to the accompaniment of hammer and anvil, and this subject forms, as it were, the groundwork of this act, as the subject of the students' chorus forms that of the first. The finest part of this act—indeed, the climax of the opera—is the concerted quartet and *ensemble* upon *Erik* meeting *Mariska* once more, "E' sogno o realta'"; but the remainder of the act falls decidedly flat, owing, as I have already noted, to the anomaly and want of vigour in the dramatic action. The third act, which is preceded by a prelude recalling the gipsy scenes of the preceding act, is characterised by the third leading subject of the opera, that of the merry, pastoral opening chorus, "Maggio tornò," descriptive of the advent of May and of the Whitsuntide procession, the effect of which is enhanced by the rhythmic peal of the church bells. This chorus is followed by a Hungarian, and this, in its turn, by a gipsy dance and chorus, and these three certainly afford abundant variety of style and treatment, albeit they are not always strictly original. *Mariska's* gipsy air, "Dolce tesoro mio, ti sveglia," is full of pathetic, if not exactly novel, melody, and the same may be said of *Erik's* air, "Crudel destino, invan tento sottrarmi," after which the opera draws rapidly to a close, the "challenge" duet between *Erik* and *Gyamar*, and *Mariska's* dying scene in the foreground, being relieved by the "May" chorus, which is repeated in the *Finale* by the Whitsuntide procession as it is winding across the stage.

The question to which school Signor Orfice belongs, would be a difficult one to answer. There are not wanting reminiscences of Bizet's "Carmen," more especially in the prelude to the third act and the gipsy music generally. On the other hand, his style of writing seems, in many parts of the opera, modelled upon that of Verdi's later operas, though it is wanting in Verdi's intense dramatic depth and vigour, and is not infrequently liable to become monotonous, more especially by his evident predilection of allotting the air to the first violins, often in unison with the voice. There is, however, certainly no want of melody; indeed, there is perhaps too much of it; and, on the whole, it may with truth be said that in "Mariska," Signor Orfice has shown himself both a worthy and a faithful disciple of his distinguished master, Signor Luigi Mancinelli. I need only add that Signor Mancinelli has evidently inspired his able and promising pupil not only with his style as composer, but also with his excellence as Conductor; for the ability and the self-possession with which Signor Orfice conducted "Mariska" at Milan, were indeed remarkable, and, in one so young, redound to the honour alike of pupil and master.

C. P. S.

MUSIC IN SCHOOLS, &c.

THE London School Board *Fête* held at the Crystal Palace on Wednesday, the 18th ult., afforded the public an excellent opportunity of gauging the quality of the music teaching that is given on a vast scale in the schools governed by the Board. The proceedings of the day embraced a competition of school choirs and a great Concert by 5,000 children. There were no money prizes at the competition. The stimulus was the honour of being first, and the possession of a handsome metal challenge medallion to be held by the winners until beaten. Last year the Crawford Street (Camberwell) school obtained the medallion. The conditions of the competition this year were that each choir was to sing, unaccompanied, a three-part arrangement of Hatton's "When evening's twilight," a sight-test in three parts, and a piece chosen by themselves. It is a remarkable testimony to the extent to which part-singing is cultivated in the Board School, that nearly forty schools were prepared to face the ordeal. As it was not possible to hear so many under equal conditions on the same day, a series of preliminary competitions resulted in the choice of eight schools to sing at the Crystal Palace. Each choir consisted of about forty children—girls, boys, or mixed. The judges were Sir John Stainer and Mr. W. G. McNaught. The choirs were all trained by the ordinary school teachers. In view of this fact it was a matter of interest to observe the amount of taste and expression, the skill in training children's voices, and withal the power of

teaching sight-reading, brought to bear upon the choirs. We may say at once that a good deal of the singing was of a very high order indeed, and such as no professional choir-trainer, working under the same conditions, could have excelled. By universal consent the choir of boys from Beresford Street, Walworth, was declared to be the best, their singing of Hatton's part-song and Chwatal's "Lovely night" (in four parts), being marked by refinement of expression, a beautiful blend of tone, and perfect maintenance of pitch. Moreover, they sang the sight-test perfectly, correctly, and apparently with great ease. Their teacher, Mr. Nimmo, one of the assistant masters of the school, deserves much credit for this admirable result. Other noticeable performances were that of the Burghley Road (Highgate) school, of Weelkes' "Nightingale"—sung with astonishing correctness at a great pace—and that of the Fleet Road (Hampstead) school, of Hatton's "Jack Frost," the neatness and precision of which brought them well up to Beresford Street. Both of these schools were highly commended by the judges. The Crawford Street school sang excellently at sight; but their singing of the prepared pieces was marked by a rather bad tone. The Efrin Parade (Brixton) school sang with great delicacy, but with exaggerated expression. The sight-test consisted of a smoothly written Trio of forty bars in A flat. The tonal difficulties were a change to B flat minor and occasional chromatic notes. The music was thoroughly well adapted for the purpose and, besides, proved to be an agreeable composition, free from commonplace and angularity. It was composed by Mr. W. R. Bourke, one of the few musicians on the London School Board.

THE Concert in the afternoon was given by children selected from schools in which three-part singing is cultivated. In this way 114 boys', 93 girls', and three mixed departments contributed 2,238 first trebles, 1,270 second trebles, and 1,212 altos. There were no tenors or basses. The programme included about twenty pieces, mostly in three parts. The most noticeable pieces were an Anthem "Sing ye to God" (Seiffert), "The oars are plashing lightly" (Adam Geibel), and an action song "Wynken, Blynken, and Nod," words by Eugene Field, composed by A. Watson. The tone of the voices was bright, fresh, and tuneful, the pitch was well sustained, and the attack confident and unanimous. The organ was not employed except where necessary, most of the music being sung without accompaniment. Mr. Frank Proudman was the Organist, and the Concert was conducted by Mr. J. Evans, the Music Instructor to the Board, and his assistant, Mr. A. L. Cowley. The members of the Board, and the public generally, have every reason to be satisfied with the results of the labours of the school staff. Nothing better could be wished than that all the schools of the Board may resolve to live up to the reputation gained at this *fête*.

In the May number of THE MUSICAL TIMES we gave statistics, recently issued by the Education Departments, showing how many children had obtained the note singing grant of one shilling, and how many sang only by ear in our State-aided elementary schools. The schools now assisted by the State are of two classes—viz., those supported by the school pence, the Government grants, and voluntary contributions, and known generally as Voluntary Schools; and those supported by the school pence, the Government grant, and the local rates, and known as Board Schools. In the voluntary schools there are about 2,500,000 children, and in the Board Schools about 1,600,000. The voluntary schools are promoted mostly by the various religious denominations, the Church of England Schools absorbing 1,700,000 of the total. The following account of the relative prevalence of note and ear singing in the two classes of schools will provide an interesting supplement to the returns already given.

Class of Schools.	Percentage taught by note.	Percentage taught by ear.
Church of England ..	50.5	49.5
Wesleyan ..	77	23
Roman Catholic ..	52	48
British and others ..	65	35
Board ..	81.5	19.5

In explanation of the backwardness of the schools under the Church of England it should be known that many thousands of their schools are small and in remote country districts. The average attendance in 12,385 of the Church Schools is only sixty-five children. A small school means a small staff and small salaries, and it must be added the chances of small skill on the part of teachers.

It has again and again been observed that the lack of adequate provision for the practical education in music of pupil teachers is the weakest point in our elementary school system. This being so, we are glad to note the activity of the London Pupil Teachers' Association in promoting the practice of music in their circle. On the 14th ult. a musical competition of pupil teachers' classes was held in the Portman Rooms, in the presence of a large gathering of friends. Dr. Hubert Parry was the judge. Eight choirs competed. All were required to sing the Trio "The corall'd caves of ocean" (H. Smart), and a piece of their own choice. The unaccompanied singing of Schubert's "The Lord is my Shepherd" by the Marylebone choir was one of the features of the competition, but Dr. Parry found the greatest difficulty in determining the relative positions of this choir and that from Hackney, which sang with great delicacy Smart's beautiful Trio "Heaven." Eventually, both choirs were given a prize. It is a pity that the scheme of the competition did not include a sight test.

OBITUARY.

AMONG the list of those recently gathered to the fold of death we deeply regret to add the name of CECILIA SERLE, the third child of Vincent Novello, who died at the house of her brother Alfred, in Genoa, at half-past five in the morning of the 20th ult., in her seventy-ninth year. She was the widow of Thomas James Serle, who was formerly an actor of repute, a manager connected with the tragedian Macready, and a dramatic author of no mean capacity. Before and after her marriage, Mrs. Serle was herself an actress of considerable note. Her name occurs in the original casts of many famous dramas, and her skill in the art may be inferred from it is stated that she was selected to play the part of *Ophelia* in the *Hamlet* of Macready in Paris, in the place of Miss Helen Faucit (Lady Martin), who was incapacitated from illness. Mrs. Serle had three daughters, one of whom, Lydia, survives her.

We much regret to record the death of Mr. W. H. SECKER, which took place at Leigh, in Essex, on the 11th ult. This gentleman for many years held an important position in the establishment of Messrs. Novello, Ewer and Co., and for fifteen years acted as sub-editor of THE MUSICAL TIMES, in which capacity he rendered most unsparing and valuable service. Perhaps only those who are, or have been, connected with the bringing out of a periodical know how much depends upon men whose names never appear in connexion with it, and especially upon a sub-editor, who must have all the details at his fingers' ends, and be ever watchful and ready, letting nothing escape attention. Mr. Secker was a model man of this class, and every contributor to THE MUSICAL TIMES during his term of office has reason to know how carefully all routine duties were attended to by him. Consequent upon the serious inroads of a nervous disorder to which he ultimately succumbed, Mr. Secker retired from work three years ago, bearing with him the respect and goodwill of all with whom he had been brought into contact. His death was premature, but not too soon for that best memorial—general esteem.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THERE is very little of interest to place on record concerning music here. On Monday, the 9th ult., Mr. Benson commenced a fortnight's engagement at the Theatre Royal, with the "Midsummer Night's Dream." As Mendelssohn's music to this most poetical piece had not been heard in a

theatre here for a long time, this visit was very opportune.

Two days later, at the Town Hall, Mr. Henry Irving and Miss Ellen Terry gave a reading of Shakespeare's "Macbeth." On that occasion local music-lovers had a chance of hearing some of Sir Arthur Sullivan's music. The full orchestra of the Lyceum Theatre took part in the performance, and being seated on the floor of the hall, the melodramatic music came upon the listeners in the gallery, out of sight of the orchestra, with very striking and weird effect.

On Thursday and Friday, the 12th and 13th ult., the Belgian organist, Auguste Wiegand, gave two Organ Recitals at St. Paul's Church, Lozells. This was the first visit this distinguished performer has paid to this city.

For the rest, in "leafy June" we have depended for our music upon the band of the police force, which, under the able direction of Inspector McCormack, plays every evening (Sunday excepted) in one or other of the public parks. Every Saturday afternoon Mr. Fred. Humphreys's String Band performs in the Botanical Gardens. No details are yet to hand concerning the arrangements of the principal Concert-giving bodies for next season.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

AT this, the fag end of the musical season, there remain but few events to record. A most encouraging report was presented to the first annual meeting of the members of the Bristol Choral Society on the 3rd ult. The great success which attended the performance of "St. Paul" (recorded in the last issue of THE MUSICAL TIMES) was the subject of congratulation, and the balance sheet showed a sum of £35 to the good. The report mentioned that next season the Society will give two Concerts, when Brahms's "Requiem" and Mendelssohn's "Hymn of Praise" will be performed. Mr. August Manns came from the Crystal Palace on the 3rd ult. to direct a rehearsal of "St. Paul" by the members of the Society, who subsequently took part in the performance of that work at Sydenham, and so excellent was the singing that Mr. Manns spoke in most enthusiastic terms of the Society and its Conductor.

The next event in order of importance was the gathering, on the 16th ult., of the members of the South Midland Section of the National Society of Professional Musicians. Mr. A. Gilbert, of London, read a paper on "The moral and intellectual influences of music," and performed compositions by Chopin, Schumann, Handel, and Beethoven to illustrate his remarks. An interesting programme of pieces, played and sung by local members, was also presented.

St. Saviour's Choral Society, directed by Mr. Vaughan Tittle, gave a performance of Van Bree's "St. Cecilia's Day" on the 5th ult.; and on the 9th, Lahee's Cantata "The Building of the Ship," Mendelssohn's "Hear my Prayer," and Spohr's "As pants the hart" were given by a choir and band at the Hotwells, Mr. J. W. Lawson conducting.

The Bristol and Clifton Public Band, which is supported by subscription, commenced its season of daily Concerts in the Public Parks on the 9th ult.

During the past twelve months Bristol has been visited by more operatic companies than ever before. "The Red Hussar" and "The Gondoliers" have been presented at the Princes' Theatre during the past month, and there are several prospective engagements of good companies.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE Cambridge Academical year, which practically closed on the 10th ult. with the ceremony of conferring honorary degrees on men of note, has been in itself noteworthy for the excellent series of "Orchestral and Chamber Music Concerts," inaugurated by the Cambridge University Musical Society, under their enterprising Conductor, Professor Stanford. In addition to the usual Concerts of

the Society, four Orchestral and four Chamber Concerts have been given. A list of the Symphonies, which were played in historical order—viz., Mozart in G minor, Beethoven's "Eroica," Schumann's No. 4, and Brahms's No. 2, associated as we believe they have been with the Professor's lectures, is sufficient to establish the value of such Concerts from an educational point of view.

The series for the year was brought to a close immediately after the ceremony in the Senate House by a Concert at which the following works were given: Shelley's "Ode to the West Wind," set by Charles Wood; Beethoven's "Pastoral" Symphony, and Brahms's "Rinaldo." In Mr. Charles Wood we have not only a native born, but a native bred musician; as a scholar at the Royal College of Music he attracted considerable attention, he has now added University to other honours, and the Ode produced on Tuesday indicates that he is about to claim his place among contemporary composers. The words which he has selected are directly suggestive of dramatic treatment, and the composer, yielding to their influence, has produced a work in which we feel at the outset the "wild spirit moving everywhere." This carries us through the first two verses of the poem, which are allotted to the chorus. In the third verse, also given to the chorus, the reference to the Mediterranean suggests a calmer treatment. A short Prelude, in which a prominent part is played by the clarinets, ushers in the concluding verses, which are assigned to the solo tenor voice, first alone and afterwards in combination with the chorus, until the final fugue is reached. The work is brought to a close with a *Coda* in B flat major (it commences in B flat minor), which is perhaps a little too brief for effect. Throughout, Mr. Wood has handled both chorus and orchestra with considerable mastery, and the Ode has the further merit of belonging essentially to the English School, the existence of which some foreign critics seem to doubt. If we are reminded of any one it is not of Wagner or Brahms, but of the composer of "Blest pair of Sirens." The tenor solo was admirably sung by Mr. Hirwen Jones, and, if we except a little weakness on the part of the altos, an excellent rendering of the by no means easy music was obtained from the chorus and the orchestra. It was evident that Professor Stanford had taken considerable pains in the production of the work of his young fellow countryman, who was warmly applauded.

The Ode was followed by a fine performance of Beethoven's "Pastoral" Symphony, which was the more enjoyable from the fact that it was not overweighted with a superabundant number of strings.

The Concert was brought to a conclusion with a revival of Brahms's *Rinaldo* for tenor solo and male chorus, with orchestra, which has, we believe, only been heard in this country at the Crystal Palace. Nothing could have been better than the singing of the members of the chorus who were present, but we presume that either the studies or the amusements of a "May term" are too absorbing for a chorus to be got together of sufficient strength for such a work. The trying solo part was sung by Mr. Hirwen Jones with decided intelligence and musical feeling.

A performance of the greater portion of Mendelssohn's Oratorio "Elijah" was given as the Anthem at a special form of service in King's College Chapel, Cambridge, on the 11th ult., under the direction of Dr. Mann, the Organist of the Chapel. A large band and chorus, with the Hon. Mrs. Lyttleton (formerly Edith Santley) as principal soprano, Mrs. Howard Tooth, contralto, Mr. Thomas Kempton as the representative of the *Prophet Elijah*, and Mr. Fell (tenor) who gave excellent readings of their share of this most popular work. The local papers spoke in terms of high commendation of the whole performance, with words of special praise for the sympathetic and artistic reading of the soprano music as given by Mrs. Lyttleton, and the earnest and intelligent interpretation of the part of the *Prophet* by Mr. Kempton, whose fine voice told with considerable effect in the beautiful building. The chorus singers also did their share of the work with credit, and the band worked with good intention throughout, even if they did not realise the expectations formed by those accustomed to festival performances on a grander scale. The collection was for the benefit of Addenbrooke's Hospital.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society performed Berlioz's "Faust" (for the first time in Dublin) in the Hall of the Royal University, on May 27. The enterprise shown by the Society during the present season in presenting its subscribers with three works unknown to the Dublin musical public, met with its reward in the eagerness with which places were secured, and the crowded condition of the University Hall on the occasion of the production of "Faust." It is the duty of a progressive musical association to put its subscribers in possession, so far as it is practicable, of all works of merit, to the performance of which its resources are adequate; and it is satisfactory to see that the Dublin Musical Society is alive to this fact, and no less so that its efforts in this direction have secured, as well as deserved, the gratitude of the concert-going public.

For the production of "Faust" a strong trio of soloists was no less necessary than a complete band and a large and carefully trained choir. All three conditions were well fulfilled by the Dublin Musical Society, and the result was an exposition of the work of Berlioz, with its wonderful orchestral and vocal colouring, that was in most respects admirable. Mrs. Mary Davies was the soprano, and it need hardly be said she sang the music of *Margaret* with much sweetness and finish. The tenor music of *Faust* lost nothing in its interpretation by Mr. Henry Piercey, and the *Mephistopheles* of Signor Foli was worthy to rank amongst the best efforts of the popular bass. Mr. R. M'Nevin, jun., took the small part of *Brander*. Whilst the singing of the full choir of the Society could hardly be surpassed, that of the male voices alone was not as steady and prompt at all times as might be desired. In the Students' and Soldiers' choruses, however, they acquitted themselves with credit. The band having some difficult work to do, did it, generally speaking, well. Dr. Joseph Smith conducted the performance with much ability and aplomb.

Two more works are promised on the Society's prospectus for the season—namely, Sullivan's "Golden Legend" and Mendelssohn's "St. Paul."

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A MOST commendable feature in the arrangements made by the Exhibition Programme Committee is the recognition and encouragement of Scottish Choral Societies; and it must be confessed that our own Choral Union is not the best, even among the few we have heard. The Greenock Society, which was the second on the list, gave a performance of the "Creation," under the leadership of Mr. Hoeck, and made a most favourable impression by the round body of tone and the good balance of parts. The accompaniments were played on the organ by Mr. J. Hartley. The Dundee Society followed, and through greater strength of numbers, more spirited singing, probably also by the choice of "Judas Maccabæus," as well as the great gain in a full orchestral accompaniment, bore off the palm from the sister Society. It has certainly made a great advance in the three years during which it has enjoyed Mr. Carl Hamilton's skilful training; and so if Edinburgh must confess herself beaten she may console herself that it has been, so to speak, by her own children. The florid passages in the choruses were sung with delightful clearness and distinctness. The soloists on both these occasions were Miss Emily Spada, Mr. Newbury, and Mr. Glencorse. The alto part in "Judas Maccabæus" was sung by Madame Annie Grey. The Alloa Society, under Mr. F. Smallwood, chose Macfarren's "May Day" and Mendelssohn's unfinished "Loreley" for its performance.

Other Choral Unions were those of Paisley and Galashiels, which sang "Samson" and Van Bree's "St. Cecilia's Day." The former chorus is very good, especially in the soprano part, and gave a creditable account of Handel's Oratorio. The sopranos were the best also in the Galashiels Society, but the comparatively uninteresting nature of the work chosen detracted somewhat from the impression the

Society might have made on the large audience attracted to the hall. Messrs. Gledhill and Glencorse were particularly good in "Samson," and an old Edinburgh favourite, Madame Middleton, was warmly received in "St. Cecilia's Day."

The Edinburgh Bach Society brought its second session to a triumphant close, on the 5th ult., by a Concert in the Exhibition Hall. Having secured the kind assistance of Mr. Waddel's choir, conducted by Mr. Millar-Craig, the Committee accepted the invitation of the Exhibition authorities, considering that the precarious conditions of an atmosphere so very "popular" might be risked for the sake of obvious advantages. And the result amply justified the experiment. The programme included the D minor Toccata and Fugue, played by Mr. Franklin Peterson, Secretary to the Society; the Cantata, "God's Time is the Best," very well sung by Mr. Waddel's choir (special mention should be made of Mrs. Millar-Craig's rendering of "Into Thy hands"); two violoncello solos by Mr. Gallrein, who obtained an encore; the Concerto (D minor) for three pianofortes, with quintet accompaniment (Miss Lichtenstein, Messrs. Dace, Peterson, Daly, Waddel, C. Laubach, Gallrein, and F. Laubach), and the accompanied Chorale from "Ein feste Burg" by the choir. The report of the Society shows a gratifying increase in the number of its members, and among its meetings those which offered an Organ Recital by Mr. H. Hartley, and a most interesting Lecture (biographical and analytical) by Mr. Otto Schweizer, were the most successful.

Less important events at the Exhibition were choirs of boys under Mr. T. Richardson, and of school children under Mr. Alan Reid and Mr. Geoghegan. Among the bands the favourite has hitherto been the London Military, under Mr. Dan Godfrey, jun., which gained immense popularity by its delightful playing and excellent programmes.

The annual business meeting of the Edinburgh Society of Musicians was held on the 21st ult., when the reports of the various committees were submitted. Of more than private interest was that submitted by the Benevolent Fund Committee. Having now a substantial balance in hand, it has been resolved to make a public appeal, as the scheme does not confine its benefits to members of the Society. Already some very influential support has been promised, and the Duke of Edinburgh's name heads a goodly list of noble patrons. Mr. Otto Schweizer retired from the presidency, and the Society unanimously elected Mr. Carl Hamilton in his place. The vice-presidents chosen were Messrs. Lichtenstein and Bridgman, the latter of whom was presented by the members with a gold watch in honour of his professional jubilee.

In the matter of the Reid Chair reform, a great deal of quiet work has been done behind all the noise and dust of public rumours, letters to the press, &c., and of all the schemes sent in to the Universities' Commission by Musical Societies in Edinburgh, there can be no hesitation in pronouncing that submitted by the Society of Musicians the most catholic and the most feasible. Its outstanding feature is the advocacy of a complete Music School in the University, which would require its students to matriculate and to proceed in ordinary course to examination for degree. Details, prepared by the Scottish Musical Society, show the School to be practicable with the funds available under the Reid Bequest without affecting present interests, and as no scheme has definitely opposed such a School, while the great majority strongly advocate it, the deliberations and decision of the Commission are eagerly anticipated.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the regular season terminated a couple of months or so ago, plenty of music of one sort or another is still to be heard hereabouts. Notable in this regard is the excellent playing of local wind bands, among which that of the Police takes the first place. This organization, which has under its present Conductor, Mr. Crawley, reached the proportions and position of a first-class military orchestra, in addition to continuing the long established performances in the area in front of St. George's

Hall and in the parks, has otherwise been doing worthy work. For through such an agency has music been carried into the heart of the darkest purlieus of the city, and the atmosphere of the very slums has been made "redolent of sweet sounds." Every little helps, and these men in blue are not only popularising good music but gaining popularity themselves in localities where a sight of their uniform is not often too welcome.

Otherwise military music generally has been decidedly looking up of late. There are of course the old-established volunteer bands, and a number of others connected with various institutions for both adults and juveniles. The latest departure in this direction has been the formation of such an organisation under Mr. Moynagh, the members of which belong exclusively to the Post-office department. In fact, we are almost over-supplied with such good things at present, and somewhere or other every evening, and turn wherever he may, on either side of the Mersey, the *habitué* of the parks or open spaces will find his steps keeping time to music.

From the 17th to the 20th ult. the meeting of the Museums Association was held in Liverpool, and at the inaugural gathering some very good music was provided. The performance took place in one of the galleries of the Atrium of the Corporation Museum, an unusual, but by no means bad place for such an event. The present is not an unfitting time wherein to make allusion to the unique and extensive collection of curious musical instruments contained in the cases of the Mayer Museum, which have of late attracted much attention. A *Conversazione* was held at the residence of Mr. J. L. Bowes, the Japanese Consul, on the 19th ult., where was exhibited a wonderful collection of curiosities, including many of musical interest from the Kingdom of Eastern Asia, which has of late attracted the attention of countries boasting of greater civilisation. Notable among these instruments is a *Koto*, or Japanese harp of the last century. It is rather over six feet in length, profusely ornamented, and carries thirteen silk strings of equal length, but varying in thickness. Moveable bridges are used to assist the tuning, and with the instrument are a set of artificial nails or *plectra*.

Herr Krausse's Concert, given annually for the benefit of some charitable institution, proved as unique an entertainment as usual, on the 14th ult., at St. George's Hall. About fifty students of the German Institute of Music took part, and a number of concerted pieces were played upon ten Bechstein pianofortes. The whole programme was devoted to clavier music.

Among the more important church events of the past month may be noted the performance, with orchestra, of Kalliwoda's Mass, at St. Francis, Liverpool, and St. Mary's, Birkenhead; of Gaul's "Holy City," at St. Saviour's, Oxton; and of Mendelssohn's "Hymn of Praise," at St. Wilfred's, Preston.

The organ of St. Laurence's, Birkenhead, is in process of re-erection. The building in which this large instrument originally stood was undermined and wrecked with a great deal of other property during the construction of the Mersey tunnel, and a new church was recently opened adjacent to the old site. In the same town an electric organ has been for a long time past in course of construction in St. John's church. The console is moveable, the action is reported to be satisfactory, and the touch and entire mechanism phenomenally light.

Mr. H. Grimshaw has in turn succeeded Mr. F. H. Burstall and Dr. Rogers as deputy for Mr. W. T. Best at the Corporation Organ Recitals. At the end of his term of office the present tenant of the console will be succeeded by Mr. E. T. Driffield, who in turn is to give place to Mr. H. Hudson.

The coming North Wales Eisteddfod is engrossing the attention of local Welshmen, but it would appear that only one choir from the immediate district is to compete for the chief prize. This is the Birkenhead Cambrian Choral Society, which has proved a dangerous foe at many a previous musical joust.

The annual choral Festival of the Independents of the Holywell district was recently held at Flint, under Messrs. J. E. Pierce and W. Jones. A gathering of the eighteen choirs belonging to the Mold Calvinistic Union was concurrently held, under Mr. D. Jenkins.

MADRIGAL.

Written about 1598.

Composed by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.); also in New York.

With spirit.

SOPRANO. *f* Whilst youth - ful sports are last - ing, To feast - ing turn our

ALTO. *f* Whilst youth - ful sports are last - ing, To feast - ing turn our

TENOR. *f* Whilst youth - ful sports are last - ing, To feast - ing turn our

BASS. *f* Whilst youth - ful sports are last - ing, To feast - ing turn our

With spirit.

PIANO. *f* $\text{♩} = 72$

fast - ing, Fa la la, fa la la, fa la la la la la la. Whilst

fast - ing, Fa la la, fa la la, fa la la la la la la. Whilst

fast - ing, Fa la la, fa la la, fa la la la la la la. Whilst

fast - ing, Fa la la, fa la la la la la la. Whilst

p

youth-ful sports are last - ing, To feast - ing turn our fast - ing, Fa la la, fa la

youth-ful sports are last - ing, To feast - ing turn our fast - ing, Fa la la, fa la

youth-ful sports are last - ing, To feast - ing turn our fast - ing, Fa la la,

youth-ful sports are last - ing, To feast - ing turn our fast - ing, Fa la la,

la, fa la la la la la la. With re - vels and with was - sails make

la, fa la la la la la la. With re - vels and with was - sails make

fa la la, fa la la la la la la. With re - vels and with was - sails make

fa la la, fa la la, la la. With re - vels and with was - sails make

grief and care our vas - sals, Fa la la, fa la la, fa la

grief and care our vas - sals, Fa la la, fa la la, fa la

grief and care our vas - sals, Fa la la, fa la la,

grief and care our vas - sals, Fa la la, fa la la,

la la la la la, fa la la la la la, fa la la, fa la

la la la la la, fa la la la la la la la la la la la la la la

fa la la la la la la la la, fa la la la la la

fa la la la la la la la la la la la la la la la la

la, fa la la la la la. For youth it well be - seem - eth That

la la la la la la la la la la. For youth it well be - seem - eth That

la la la la la la la la la la. For youth it well be - seem - eth That

la la la la la, fa la la la la la. For youth it well be - seem - eth That

f Repeat p

plea - sure he es - teem - eth, Fa la la, fa la la, fa la la la la la la la,

plea - sure he es - teem - eth, Fa la la, fa la la, fa la la la la la la la,

plea - sure he es - teem - eth, Fa la la, fa la la, fa la la la la la la la,

plea - sure he es - teem - eth, Fa la la, fa la la la la la la la,

f Repeat p

And sul - len age is ha - - ted, That mirth would have a - ba - - ted, Fa la

And sul - len age is ha - - ted, That mirth would have a - ba - - ted, Fa la

And sul - len age is ha - - ted, That mirth would have a - ba - - ted,

And sul - len age is ha - - ted, That mirth would have a - ba - - ted,

la, fa la la, fa la la la la la, fa la la la la la, fa la

la, fa la la, fa la la la la la, fa la la la la la la

Fa la la, fa la la, fa la la la la la la la la,

Fa la la, fa la la, fa la la la la la la la la la la

la, fa la la, fa la la la la la, la

la la la la la la la la la la la la la la la

fa la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

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At a meeting of the National Society of Professional Musicians, held on the 14th ult., at Lancaster, the formation of a sub-section of the North-Western district of the organisation was discussed. Dr. Hiles occupied the chair, and was supported by Messrs. Hall, Hunt, Heinecke, Argent, and Dawber, from this locality; and Messrs. Dean, Aldous, Wilde, and others, from that of Lancaster. A local committee was formed to carry out the work in question, and another meeting has been arranged at Preston for the 12th inst.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Term that has just closed has, on the whole, maintained the reputation of the place for Concerts of interest. Chief in many ways was the performance of Mendelssohn's "Elijah," by the Choral and Philharmonic Society, in the Corn Exchange, on May 6, with Miss Montieth, Madame Belle Cole, Mr. Wright, and Mr. Watkin Mills as soloists. The amalgamation brought about by Sir John Stainer proved to be fully justified by results. The chorus numbered between 250 and 300, and gave a really fine performance of the familiar music. Another Concert of interest was that given in the Sheldonian Theatre, on the 23rd ult., by the Orchestral Association, a body of local players who have been steadily gaining the popular ear in Oxford. Aided by some valuable support from London they succeeded in getting a good audience. Beethoven's Symphony in C minor proved beyond their powers, but the lighter music of Grieg and Weber that was included in the programme went well.

Only two visits from wandering *virtuosi* need attention—the Pianoforte and Violin Recital of Miss Margaret Wild and Miss Geraldine Morgan on May 21, and a Pianoforte Recital by Herr Stavenhagen on the 6th ult. The visit of the last-named awakened great interest, and he made a decided impression here. Another visit which provided an admirable Concert was that of the Nottingham Philharmonic Choir, which gave a varied programme of vocal music on May 24 in Balliol College Hall.

It is, however, to the College Concerts that most attention is due, as the character of the music selected for performance and the standard of performance attained are the best tests of the level of musical taste in the University, and the influence that it may be expected to exert on the country. Taken as a body they may at once be said to deserve much praise. Space will not permit more than a passing mention of the miscellaneous and, therefore, less interesting programmes put forth by Jesus and Pembroke Colleges, or of the Concert of Brasenose. At Worcester College a very fair rendering of Mendelssohn's "Edipus" was given, with the valuable aid of Mr. Charles Fry, who undertook the difficult task of *Narrator*; and at Keble College Purcell's "King Arthur" was accorded a hearing, with the aid of a small band.

At Exeter, Merton, and Queen's Colleges (May 27, 29, and 30) a full band was engaged, to the great advantage of the programmes. All these Concerts passed off well, the principal works being, at Exeter College, Gadsby's "Alceste," Mendelssohn's "Melusina" Overture, and Beethoven's Overture to "King Stephen"; at Merton College, Alice Mary Smith's "The Passions," Mozart's "Jupiter" Symphony, and G. R. Betjemann's "Song of the Western Men"; and at Queen's College, Gadsby's "The Cyclops," Grieg's "Peer Gynt" Suite, a Part-song (new), "Give me thy heart," by Dr. Edwards, and "The Eve of the Battle," for tenor solo and chorus, by Mr. F. T. Read. Much might be said about these three interesting Concerts if space allowed. As it is, notice can only be taken of the compositions that were new to an Oxford audience. Mrs. Meadows White's bright Cantata and Mr. Betjemann's chorus, though in very different styles, proved very attractive; and the band at Merton was as good as we remember it in past years, though the chorus seemed hardly up to the usual average. The event of greatest interest in the year at Oxford, from a musician's point of view at least, was the production of Mr. Henry Gadsby's new Cantata for men's voices and orchestra, "The Cyclops." Music for male voices and orchestra, on anything like an extensive scale, is not so often

heard as might have been, *a priori*, imagined from the effectiveness of the combination, and a very large proportion of the compositions of this character owe their existence to the initiative of the Eglesfield Musical Society of Queen's College, Oxford, which performed Mr. Gadsby's new work on the date named. It may be said at once that the new Cantata proved a decided acquisition to the compositions of its kind. The story, founded on the well-known episode in the "Odyssey" of Homer, was very skillfully treated by the librettist, the Rev. R. H. V. Bloor, who certainly contrived to make the most of the incidents selected for treatment. At the outset of the Cantata, the companions of *Ulysses* beg him to bring them back to their native island of Ithaca. After a reflective and very beautiful song for *Ulysses*, the *Cyclops* discovers the Greek fugitives and massacres several of them. *Ulysses* then contrives to stupefy the giant with wine, with the aid of his comrades burns out the monster's single eye, and then succeeds in effecting his escape. It is clear that this story, though slight, is admirably suited to be the subject of a dramatic Cantata, and Mr. Gadsby has fully availed himself of the chance afforded him, the whole work being characterised by dramatic force and power from the first bar to the last. The impression left, as a whole, is that of spontaneous and unaffected originality. The composer writes by turns with force and with grace, but always with novelty, and to this refreshingly spontaneous strength must probably be ascribed the remarkably enthusiastic welcome given to Mr. Gadsby at the close of the work. The performance was uniformly good. The chorus had evidently been very carefully trained by Dr. Iliffe, and sang *con amore*, and the band proved equal to the difficulties that were to be found in some parts of the score. Mr. A. F. Ferguson sang the part of *Polyphemus* with unflagging power and dramatic feeling, and Mr. A. Castings did wonders for the part of *Ulysses*, considering that he undertook it almost at a moment's notice, in consequence of the indisposition of Mr. W. Anstice. Grieg's music has always been found to please at Oxford, and the "Peer Gynt" Suite was no exception. Dr. Edwards's Part-song proved a charmingly novel piece for unaccompanied voices, and Mr. Read's chorus a very effective composition, full of contrast and life.

Altogether the record is a good one, and reflects credit on the general average of musical taste and practical energy in the University.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, June 14, 1890.

THREE large Musical Festivals have taken place in this country during the past four weeks, though only one of them can be compared, in importance and number of works performed, to Birmingham, Leeds, and other English provincial Festivals. This is the one which took place at Cincinnati on the afternoons and evenings of May 20 to 24. Mr. Theodore Thomas as usual conducted, and Mr. Edward Lloyd, with Mr. Theodore J. Toedt, tenor; Mr. Myron W. Whitney and Mr. Emil Fischer, bassi; Mlle. Clementine de Vere, Mrs. Toedt, and Mrs. Lawson, soprani; and Miss Emily Winant, contralto, formed a circle of excellent solo artists. The principal choral works performed were "The Messiah," Dvorák's "Stabat Mater," Saint-Saëns's "The Deluge," Bach's "St. Matthew" Passion, and Verdi's "Requiem." Portions of Wagner's Operas, "The Flying Dutchman," "Tristan und Isolde," "Die Walküre," and "Götterdämmerung" helped to make up the inevitable Wagner evening.

Not a very great distance from Cincinnati, the capital of the State of Indiana—Indianapolis—celebrated her annual May Festival on the days of May 13 to 17. The principal features of this Festival were Verdi's "Requiem" and Mendelssohn's "Elijah," with a great number of smaller solo and concerted pieces to fill out the five days. Mlle. Clementine de Vere, Madame Herbert-Forster, Signor Perotti, Mr. Charles Knorr, and Herr Emil Fischer were the principal soloists.

Petersburg, Virginia, held an annual Festival in May which is called "Musical Convention," and which excels not so much in the prominence of the solo artists engaged

or the works performed as in the excellence of its choral singing. Mr. Carl Zerrahn was the Conductor, and the scheme of the Festival was as follows:—May 27, *Matinée*, Pianoforte Recital; Evening, Opening Concert, miscellaneous first part and Rossini's "Stabat Mater." May 28, *Orchestral Matinée*; Evening, "Cantata Night," Bruch's "Arminius." May 29, Grand Evening Concert, with Mozart's "Jupiter" Symphony and Saint-Saens's "Danse Macabre" as principal numbers. May 30, *Matinée*, Children's Festival, with part-songs and instrumental selections of lighter calibre; and the same evening, closing Oratorio Night, with Mendelssohn's "Elijah."

The Apollo Club, of Chicago, ever foremost in the performance of new choral works, selected for the principal feature of its last Concert of the season Mackenzie's "Dream of Jubal," of which it gave the initial performance in this country. This interesting work was magnificently rendered and obtained a great success. Miss Geneva Johnston, one of our most prominent sopranos, sustained the solo part, and Mr. Edward Lloyd was again eminently successful in his excellent rendering of the tenor music, particularly in the characteristic "Song of the Sickle." The recitation of the poem was entrusted to Mr. George Riddle, and the success of this popular elocutionist in his difficult task was unqualified. Mr. William L. Tomlins was the Conductor. The work made a great impression, and was performed on two separate occasions, each time to an audience of over 5,000 persons.

The Schubert Vocal Society, of Newark, closed its eleventh season very successfully with a Concert on June 4, which was named "Springtide Festival." The programme did not seem to have been selected with special reference to such a scheme, as nothing but Lloyd's Part-song, "Looking for Spring," reminded the listener of the joyous time (in this part of the world) of snow and sleet, followed up in short order with a temperature of 94° in the shade. The Society distinguished itself greatly by an excellent performance of Mendelssohn's "St. Paul," under its indefatigable leader, Mr. L. A. Russell.

On May 14 the "Second Service" of the Church Choral Society of this city took place at St. Bartholomew's Church, when the English version of Gounod's "Mors et Vita" ("Death and Life") was performed. The performance was, on the whole, an excellent one, the chorus particularly distinguishing itself by precision of attack and nicety of expression. This is only the second season of this young Society, and not only shows well for the talent of its leader, Mr. Richard Henry Warren, but permits hopes to be entertained that it will in time do great things in a field which was practically unoccupied of late years in our metropolis. The Society enjoys the patronage of the most distinguished clergymen and laity of the Episcopal Church, and has in Mr. Warren a talented and energetic leader.

The Choral Society of Washington closed its season with a successful performance of Dudley Buck's "Light of Asia." In May, 1887, the same Society gave the initial performance of it in this country, but—under the protest of the composer—without orchestra. The Society has now redeemed its promise to the composer, to give the work at some future time in its complete form, and had for this purpose the excellent assistance of the Boston Symphony Orchestra. The composer himself conducted.

Rutenber's new Church Oratorio "Divine Love" was performed on May 18 at the Second Collegiate Reformed Church of this city, and was received with great favour. The choruses, extremely singable, are the principal feature of the work, and are sure to secure for it a great amount of popularity with church choirs of limited means in numbers. We hope that an occasion will soon arise to hear the work with orchestra.

Among the many Part-song Concerts which take place in our suburbs, special mention must be made of a Concert given by the New Rochelle Choral Club on May 20, under the direction of Mr. William R. Chapman. All the numbers were performed in the most artistic and refined manner, and it was evident that the Club has made remarkable progress since it has come under the energetic leadership of the Director of our Metropolitan Musical Society.

The second annual Service of the Choir Association of Chicago took place on May 21, at St. James's Church of that city. The Evening Service was Smart's in B flat, and the principal Anthems, Horsley's "I was glad" and Stainer's "Lo, summer comes again."

For many years New York has felt the want of additional halls built specially for the performances of great orchestral and choral Concerts. This want is at last to be supplied. Last year a beautiful new concert-hall, the "Lenox Lyceum," was opened, and has since been made the home of excellent Concerts under the baton of Mr. Theodore Thomas. On May 13 the corner-stone of another large music hall was laid, which will be the home of our Symphony, Oratorio, and Philharmonic Societies. The building of this hall is due to the munificence of Mr. Andrew Carnegie.

CHORAL MUSIC IN AMERICA.

New York, June 12, 1890.

THE musical season of 1889-90 came to an end in all the larger cities of the country some weeks ago. The only echoes that linger in our ears are those awakened by the Spring Music Festivals, of which about a dozen are given in this country every year. Not all of these Festivals are stable affairs, and it might be difficult to explain the meaning of the proud term, as it is used in some instances, or at any rate to justify it. In most cases a "Festival" means the gathering together of from one hundred to two hundred chorists for the purpose of singing a few part-songs and oratorio choruses, the employment of a small orchestra, and two or three solo performers of greater or less repute. Four or five Concerts are given, in one or two of which the choir takes part. The programmes are of an extremely miscellaneous kind, and the public interest in music which may be supposed to have been accumulating against the event for a year, is disposed of in a week. This type of Festival, however, is confined to districts in the East, which are somewhat remote from the cities in which the love for choral culture is sufficiently strong to maintain societies capable of performing oratorios and cantatas. Of a much higher class are the Cincinnati Festivals, which take place every two years in May. In the artistic scope of their programmes and the dignity of the forces employed, these Festivals are most notable affairs. Only one thing, I am convinced, is lacking to make them the peers of the Lower Rhinish Festivals and the great gatherings of England. Unhappily, however, that one lack is in the only department of the Festivals which can justly be called local: it is in the chorus. In the past the choir of the Cincinnati Festivals was unquestionably the finest choral organization in the country. When the Festivals began, in 1873, it was composed of a number of singing societies from the city and towns in the vicinity. Later the societies of Cincinnati alone were depended upon. Finally, the success of the Festivals having been so great as to stimulate the incorporation of a permanent Festival association and the building of a magnificent music hall and organ, the representative plan was abolished and a permanent choir organised. In the Festivals of 1882 and 1884 the new plan worked fairly well, but since then the difficulty of recruiting the choir has grown greater with each Festival, and there has been an unfortunate decadence in the efficiency of the body of singers. Knowledge of the fact that the work demanded of the singers must be done without pecuniary compensation, that to obtain artistic proficiency it is essential that exacting and severe discipline touching attendance on rehearsals be enforced, and that there are no public performances to encourage the singers in the interim between the Festivals, will help every student of choral culture to a prompt and easy recognition of the obstacles against which the Cincinnati Festival Association have to contend from year to year. The system puts too severe a strain on human nature. Gradually the seasoned singers, unwilling to work two years for the sake of one week's musical dissipation, have dropped out of the active ranks.

Cincinnati is one of the few American cities which has an orchestra capable of playing symphonic music and the accompaniments to the great choral works. This orchestra is not employed at the Festivals, but every two years the

Festival Association pays from £2,200 to £3,000 sterling to New York instrumentalists. The band secured by this means, under the direction of Mr. Theodore Thomas, is a superb one, of course, but its performances in the Cincinnati Music Hall have no significance in respect of local culture. Just as little has the singing of the solo performers, who are also drawn from abroad or the east. This year, as in 1888, the chief of these was Mr. Edward Lloyd. What remains of real value is the programme of works performed, which Mr. Thomas has consistently kept to the highest artistic pitch. This year the choral compositions were "The Messiah," Dvorák's "Stabat Mater," Saint-Saëns's "Deluge," Bach's "St. Matthew" Passion, and Verdi's "Requiem." The principal orchestral works were Schumann's "Rhenish" Symphony, Beethoven's Fourth and Seventh Symphonies, Schubert's great Symphony in C major, and excerpts from Wagner's lyric dramas. Five evening Concerts and two *Matinées* were given, the solo singers being Miss Clementine de Vere, Mrs. Theodore J. Toedt, and Mrs. Corinne Moore Lawson, sopranos; Miss Emily Winant, contralto; Mr. Edward Lloyd and Mr. Theodore J. Toedt, tenors; Mr. Myron Whitney and Mr. Emil Fischer, basses. The expenses were about £8,000, the receipts about £1,500 more.

In other parts of the country the choral outlook is very encouraging. Examination of programmes received from nearly half-a-hundred cities and towns (by no means all that maintain singing societies in the United States) show that there are about a dozen places in which the local choir numbers from 200 to 500 voices; thirteen have choirs numbering from 100 to 200 voices; seventeen have smaller choirs. These figures do not include the innumerable German singing Societies, but only those using the vernacular. I note further that in the half-hundred cities whose programmes I have collated there were in the season just ended seventy-eight performances of oratorios and cantatas, many, perhaps the majority, with orchestral accompaniments. The performances of new works were not many, but the list of oratorios as a whole is of a high order. Of new and comparatively new English compositions it is worthy of note that Sullivan's "Golden Legend" was sung at the Worcester (Massachusetts) Festival and by the Oratorio Society of Baltimore; Barnby's "Rebekah" was sung by the Brooklyn Choral Society; Mackenzie's "Dream of Jubal" by the Apollo Club of Chicago; Anderton's "Wreck of the Hesperus" by the Musical Club of Louisville and the Narragansett Choral Society; Barnett's "Ancient Mariner" by the Gounod Club of Minneapolis; Gaul's "Holy City" by the Musical Association of New Brunswick and the Enfield Choral Society at Thompsonville (Connecticut); Cowen's "Rose Maiden" at the Festival of the St. Lawrence International Musical Union held at Ogdensburgh (New York); Gaul's "Joan of Arc" by the Choral Union of Saratoga; MacCunn's "Lord Ullin's Daughter" by the Choral Society of Washington; Dr. Parry's "Judith" by the Hosmer Hall Choral Union of Hartford (Connecticut); and his "Ode on St. Cecilia's Day" by the Metropolitan Society of New York.

The list of native works of similar dimensions produced in the course of the season is neither so large nor so significant; but mention deserves to be made of J. C. D. Parker's "St. John," sung at the Festivals of the Handel and Haydn Society of Boston, and of the Hampden County Musical Association, at Springfield (Massachusetts); George W. Chadwick's "Lovely Rosabelle," also sung at the latter Festival; Parker's "Redemption Hymn," sung at the Ogdensburgh Festival; Dr. Hugh A. Clarke's Oratorio "Jerusalem," sung by the Philadelphia Chorus; two Motets for soli, chorus, organ, and orchestra, by Henry Holden Huss and Americo Gori, both performed by the Metropolitan Musical Society of New York; F. d'Auria's "The Sea King's Bride," written for and sung by the Toronto Choral Society; and "Daniel before the King," by C. A. E. Harris, sung by the Montreal Philharmonic Society.

H. E. KREHBIEL.

On the 12th ult. Lord Knutsford received at the Colonial Office a deputation from the University of Trinity College, Toronto, with reference to the conferring of musical

degrees in this country. Sir Charles Tupper introduced the deputation, which consisted of the Rev. Dr. Body, the Chancellor of Trinity College, Toronto; the Rev. Dr. Kendall, Registrar for England; Mr. J. H. Dodson, and Dr. Longhurst, representing the Board of Examiners in England. The Rev. Dr. Body said their object was to defend Trinity College against the attacks which had been made upon it, and the interests of the graduates and others who were connected with the University in this country. There had been an attempt to boycott the University owing to its conferring musical degrees in this country. Sir Horace Davey had given it as his opinion that there was nothing in the charter which was inconsistent with the possession by Trinity College of the largest power of granting degrees enjoyed by any University in the United Kingdom. Music was distinguished from all other faculties, inasmuch as University residence had never been required for musical degrees. It was not their intention to grant degrees for any faculties requiring residence, and with regard to candidates for musical degrees, they required a proper certificate showing a candidate's previous education. Lord Knutsford, in reply, said the question of whether they were infringing their charter by granting degrees in this country was before the law officers of the Crown, and if they decided that the University was acting within its charter, then the matter would be at an end as far as the Crown was concerned, unless the other side doubted the accuracy of the law officers' opinion and chose to raise the point of law by a special case. Should the law officers decide that the University had not the power of granting degrees in this country, then a much more serious matter arose. Of course it was not likely that a University of the standing of Toronto would attempt to infringe the charter. He had never seen any attack made upon the character of their examinations or as to the way in which they had been conducted.

A FESTIVAL Service in aid of the Choir Benevolent Fund was given, on the 19th ult., in the Church of St. Jude, South Kensington. The choir was formed of members of the Chapel Royal, St. Paul's Cathedral, Westminster Abbey, St. George's, Windsor, and Rochester and Chichester Cathedrals. Dr. Martin, of St. Paul's, was the Conductor; and Mr. C. S. Jekyll, of the Chapel Royal; Mr. W. Hodge, Assistant Organist of St. Paul's Cathedral; and Mr. H. W. Hunt, the Organist of St. Jude's, accompanied the music on the organ. Dr. Bridge's Anthem, "It is a good thing," was sung before the service; Tallis's Harmonies to the Responses were used; Chants by Crotch, Martin, and Walker were sung to the special Psalms; Gibbons's music to the Canticles, unaccompanied, was given with magnificent effect; Jekyll's Anthem "Thou wilt keep him in perfect peace," was sung after the third Collect; and Dr. Martin's "Rejoice in the Lord," before the sermon. This was a most eloquent and appropriate discourse, delivered by Dr. Forrest, who had shown the greatest interest and sympathy in the welfare of the fund. A voluntary was played by Mr. Hunt during the Offertory, which, with donations, amounted to nearly £100; and Dr. Wesley's "Wilderness" concluded the service, which made a deep impression upon the large congregation present. It helped to bring this most deserving Fund prominently before the notice of those who could very greatly help the Committee by pecuniary support, to extend the benevolent objects for which it exists.

MR. ARNOLD DOLMETSCH gave an interesting Invitation Concert on the afternoon of the 10th ult. The lady pupil violinists who performed in the various pieces selected for the programme exhibited unmistakable signs of good training. The opening selection from Purcell's "Fairy Queen" was particularly striking, and we are glad to know that the Purcell Society intend issuing an edition of all the music appertaining to the play. A Pastorale for the violin, by Mr. Dolmetsch, was generally admired, the principal theme being melodious and effective. A Concerto for strings and harpsichord, by Stanley, the blind organist of the last century, proved an agreeable surprise to most of the audience, who were not anticipating such an example of sound and vigorous musicianship from an almost forgotten composer. Handel's Sonata in E, although intended for a solo violin, was played by the whole orchestra, the clever accompaniment by the Concert-

giver (published by Novello) being thereby over-weighted. The quaint Divisions for viol da gamba, by Simpson, proved somewhat monotonous; Lawes's song, "Sweet echo," was well sung; and the Concert concluded with a vivacious Suite for strings, composed by Mr. Dolmetsch. The clavier accompaniments were played on a harpsichord, lent by Messrs. Broadwood.

AN excellent Concert that deserves more attention than we can afford to give to it was that of Mr. Felix Berber, at the Princes' Hall, on the 12th ult. It was made specially interesting by the performance of a Quintet in E minor, by Christian Sinding, a young Norwegian composer whose name has been mentioned in terms of high praise in some of the continental journals recently. The Quintet may be somewhat crude, but it is the work of one who already dares to think for himself. It is full of fine and original ideas as well as Scandinavian colouring, and marks the composer as a worthy exemplar of the modern Norwegian school of composition. Mr. Berber is an able violinist, but his tone proved too thin to do justice to Joachim's Hungarian Concerto, and the choice of such a work was ill-advised for a Chamber Concert. He was heard to greater advantage in some pieces by Vieuxtemps. Messrs. Sapellnikoff, Kummer, Straus, and Piatti assisted in the instrumental part of the programme, and Madame Schmidt Köhne, a remarkably fine soprano from Berlin, was the vocalist. The new-comer has a noble voice and a dignified style, and will be heard again with pleasure.

THE seventh annual Festival of the Association of Tonic Sol-fa Choirs was held at the Crystal Palace on Saturday, the 14th ult., and was extremely successful. The principal feature of the day's proceedings was a great Choral Concert on the Handel orchestra, in which nearly 3,000 performers from London, Sheffield, Nottingham, Grimsby, Manchester, and other towns took part. The programme consisted of Sir John Stainer's Cantata "The Daughter of Jairus," conducted by the composer, and a miscellaneous selection conducted by Mr. W. G. McNaught. The rendering of the Cantata was remarkably good, the attack and precision of the large force being worthy of the highest praise. The greatest effect was made in the bright chorus "Awake, thou that sleepest," which was encored. Full justice was rendered to the solos by Miss Annie Marriott, Mr. Iver McKay, and Mr. Andrew Black. Mention must also be made of the performance of a children's operetta by Mr. Stratton, entitled "The Fairy Grotto," by the Cantata Choir of the South London Institute of Music, and an evening Concert of Irish National Music by Mr. Hadfield's Sheffield Choir.

THE eighteenth annual Festival of the London Gregorian Choral Association, held in St. Paul's Cathedral on the 12th ult., was more successful than any of the preceding celebrations, the musical portion of the service having been better prepared. The processional hymns, in which the voices were supported by trumpets, trombones, and tubas, were "Prompto, gentes animo," set to an old Rouen melody; and "Thee, God Almighty," set to an effective tune by Mr. A. H. Brown. The Psalms were chanted to the seventh tone, fourth ending. The Magnificat was an arrangement from Orlando di Lassus, and the Nunc dimittis was sung to the third tone, third mediation. Dr. Martin's new Anthem, "Magnify His Name," is a fine though unpretentious composition, the use of the eighth tone being very happy. The "Office Hymn" was "Jesu! dulcis memoria," from the Sarum Hymnal, and the hymns during the collection were "Jesu, who from thy Father's Throne," by A. H. Brown, and "Now thank we all our God." The Rev. A. H. Stanton preached a short but eloquent sermon in praise of music in general, and Gregorian music in particular.

MR. HENRY PHILLIPS, who gave a Concert at St. James's Banqueting Hall on the 10th ult., has a pleasing tenor voice and a satisfactory method. He sings with considerable grace and infuses much feeling into the pieces he undertakes to sing. On this occasion he chose two songs by Franz, "Silent safety" and "When the spring blooms"; and "Spinto gentil," from "La Favorita," of Donizetti, and in the last-named piece he made a complete success. He also joined Miss Pauline Cramer in a capital performance of two extracts from "Songs for two

voices," by Brahms, and was further assisted by Mrs. Hutchinson, Mrs. Patey, Mr. Herbert Sims Reeves, and Mr. F. King. There were also some pianoforte solos given by Miss Sasse and Mr. Carl Armbruster, with violin solos, by Mr. Poznanski, included in the programme. Miss Rosina Filippi gave a recitation, and Miss Mary Carmichael officiated as accompanist.

MR. SINCLAIR DUNN gave a Vocal Recital on the 10th ult., at Hanover Rooms, Argyl Street, several excellent singers appearing to support him. Mr. Dunn sang "La Donna e Mobile," Tosti's melodious "Serenata," and Henri Logé's "Across the still lagoon," and also gave his own Serenade, "Stars of the summer night" (with violoncello obbligato by Mr. F. C. Ford), and pieces by Messrs. Wood and Sibley. Miss Fenn, who was in exceedingly good voice, sang Balfe's "Merry Zingara." Miss Kate Fusselle sang Purcell's "Nymphs and Shepherds," and took part with Mr. Dunn in a duet by Lucantoni. Mr. Frederick King gave "Off to Philadelphia" and "Here's a health to His Majesty." Signor Di Giambattista played a Rubinstein Barcarolle and his own Fantasia on "Rigoletto." A choir of about twenty ladies sang with considerable precision and fairly good attack in some partsongs by Henry Smart and Mr. Dunn.

A FESTIVAL Service in aid of the Choir Fund was held at St. Paul's Church, Canonbury, on Monday, the 2nd ult. The service consisted of a shortened form of Evensong and a sermon. In the place of the Anthem, Mendelssohn's "Lauda Sion" was sung, with the English words, by the St. Paul's (Canonbury) Choral Society, recently formed in connection with the church. The solos were given by Miss Florence Monk (daughter of the late Dr. W. H. Monk), who was assisted in the quartets by Miss L. Auther, Mr. W. E. Smithett, and Mr. Walter Davis. This was followed by "The heavens are telling," from Haydn's "Creation," the recitative, "In splendour bright," being sung by Mr. Smithett. All the choruses were well performed. Mr. George C. Richardson, Organist of St. Augustine's, Highbury, presided at the organ, and Miss Beatrice Mott at the pianoforte. Mr. W. L. R. McCluer, Organist of the Church, conducted.

DR. CHARLES VINCENT's Cantata "The Village Queen," was performed by Madame Worrell's Choir of Ladies at the Gresham Hall, Brixton, on the 12th ult. The Cantata was very well sung by the choir, and Madame Worrell who has trained them must in every way be satisfied with the result of her efforts. The solos in the Cantata were given by Miss Lilian Young and Miss Mary Tearoe, Miss M. Kempster, Miss Amy Kendall, Miss Fleuss, Miss Deane, and Miss Price, to the entire satisfaction of the audience. The second part of the Concert was made up of miscellaneous numbers, which were contributed by Mrs. Mary Davies, Madame Worrell, Miss Ella Thomson, Miss Kate Marshall, Miss Alice Mackness, Mr. T. E. Gatehouse and Miss M. Worrell (violin), Mr. Henry Guy, Mr. Lovett King, and Mr. Orchard (pianoforte). Miss Alice Mackness gave a recitation.

ONE of the best Chamber Concerts of the season was that given by Miss Fanny Davies at the Princes' Hall, on the 11th ult. An interesting feature of the programme was the performance of a Trio in G minor, and some *Lieder* by Madame Schumann. It cannot be said, however, that the Trio shows the esteemed artist in a favourable light. The combined influences of Beethoven and Mendelssohn are perceptible, but as a whole it is a thin and colourless composition. The songs were far more pleasing, and they received full justice from Miss Fillunger. The rendering of Schumann's "Kreisleriana" by Miss Davies could not well be over-praised. It showed a thorough comprehension of the spirit of the music, and it must be set down as one of the most thoroughly artistic examples of pianoforte playing we have had this season. The Concert-giver was assisted in the Trio by Messrs. Straus and Piatti.

MR. ERNEST FOWLES, a pianist of no mean ability, gave his fourth morning Concert, on May 29, at the Princes' Hall. The most important piece in the programme was the Sonata in C major, for pianoforte, by Beethoven, which was, on the whole, very well played. Mr. Fowles has good execution and phrases in an artistic manner. His

reading, perhaps, erred on the side of simplicity. He was also heard to advantage in six numbers of the "Modern Suite" by F. Hiller, and the "Rhapsodie Hongroise" of Liszt. The programme included a Sonata in D, by Rubinstein, for pianoforte and violoncello, admirably played by Mr. Whitehouse; songs by Miss Adeline Hubert, and Dr. Parry's Quartet in A flat, given by Mr. Fowles, Miss Nettie Carpenter (who also played two solos), Mr. Richardson, and Mr. Whitehouse.

MISS ROSA LEO gave a highly successful Concert at the Lyric Club, on the 10th ult., on which occasion she introduced (for the first time in England) four new songs by Chaminade, which pleased the audience so much that they insisted upon a repetition of No. 3, entitled "Voisinage." In these, as well as in the opening duet with Madame Isabel George (Brahms's "Zigeunerlied"), Miss Leo had the advantage of Miss Bessie Waugh's sympathetic accompaniment; while she was equally effective in songs by Miss Harriet Young, which were accompanied by the composer. The programme included the names of Madame Isabel George, Madame Adelaide Mullen, Miss Angela Vanburg (a promising young violinist), Mr. Henry Beaumont, Mr. Herbert Standing, Mr. Arthur Helmore, &c. Mr. Fountain Meen rendered conspicuous service at the pianoforte.

MR. HERBERT WEBSTER, late of the Choir of Magdalen College, Oxford, gave an evening Concert at the Princes' Hall, on the 17th ult. An attractive programme was provided and executed, with all possible taste, by Miss Alice Gomez, Mrs. Belle Cole, Mr. Dalgetty Henderson, M. Tivadar Nachéz (violin), Miss Mabel Chaplin (violoncello), Herr Carl Weber (pianoforte), and Miss Scott-Thorpe (recitations). The Concert-giver himself sang several songs, by Pinsuti, Piatti, and Spohr, in a manner that won the appreciation of the large audience. Mr. Webster's method of singing is clear and distinct, but there is a lack of true resonance in his voice and a deficiency of production which will stand in the way of his advancement until they are removed by experience.

THE fifty-fifth performance of the Musical Artists' Society took place, on the 18th ult., at the Princes' Hall. Of some of the pieces it would be impossible to speak in very favourable terms, but commendation may be given to Mr. Charles Foster for an extremely well-written and effective "Grand Sonate Concertante" in G, for four violins, with pianoforte accompaniment, of which, however, only two movements were played. A charming duet, "Sing to me," by Miss R. F. Ellicott, sung by the composer and Mr. Claude Ravenhill, also deserves mention. Included in the programme were a Trio in G minor, by W. H. Hadow; another Trio in the same key, by E. Aguilar; and a Quintet in E flat, with four voices *obbligati*, by Alfred Gilbert.

A SUCCESSFUL Concert was given, on the 3rd ult., by the Newington Choral Society, at the Parochial Hall of St. Mary, Newington, when Alfred Gaul's "Joan of Arc" was performed. The solos were sung by Mrs. R. Greir, Mr. Robert Greir, and Mr. Walter Phillips, and the choruses were executed in good style by the members of the Society, the whole being under the direction of Mr. W. Rayment Kirby, Organist of the above Church. Mr. C. Hastings Kirby presided at the pianoforte. The second part of the programme included songs by the above soloists, and other contributions by Messrs. W. R. Kirby, C. H. Kirby, and H. A. Robinson, interspersed with part-songs by the members of the Society.

CHOIR Festival Services were held on Sunday, the 22nd ult., at Holy Trinity, Tredegar Square, E. The morning Service was Dykes in F. In the afternoon a short Organ Recital was given by the Organist, Mr. J. Harraway Slape, assisted by Madame Belle Cole, who sang "O rest in the Lord" and "Entreat me not to leave Thee," Gounod. Anthem, by the choir, "Praise the Lord," Elvey. At the evening service the Magnificat and Nunc dimittis was sung to Slape in D, and a new Anthem, "Awake up, my glory," by Mr. W. G. Wood, who presided at the organ, and afterwards gave a short Recital.

MR. W. DE MANBY SERGISON, Organist and Director of the Choir, St. Peter's Church, Eaton Square, where he has been giving, during the past month, performances of the

best organ music, gave a Recital at Messrs. Lewis's Factory, Brixton, on the 5th ult., on the new organ built for the Cathedral Church of St. Paul, Melbourne. The organ is the gift of Mr. Edwardes and cost £4,000. Mr. Sergison's programme included pieces by Bach, Wesley, Widor, Rheinberger, Guilman, Hesse, and Handel. The performance was highly appreciated, and the beautiful instrument was much admired.

THE Chamber Concert of the Royal Academy of Music, on the 16th ult., at St. James's Hall, was generally successful, though it did not serve to display any dawning ability of more than the average order. The most promising of the vocalists were Miss Lilian Redfern, Miss Mignon Spencer, Miss Minnie Kirton, and Miss Galbraith, and with these may be bracketed Miss Ethel Barnes, an intelligent young pianist. The excellent rendering of Wagner's "Spinning Chorus" by the female choir, under Dr. A. C. Mackenzie, is specially worthy of mention.

MR. WILLY HESS, the leader of Sir Charles Hallé's Manchester orchestra and an admirable violinist, gave a Recital at the Princes' Hall on the 3rd ult. His principal solos were Rust's not very interesting Sonata in D minor, the brilliant *Allegro Pathétique* from Ernst's Concerto in F sharp minor, and Saint-Saëns's showy Rondo Capriccioso, in all of which Mr. Hess displayed fine tone and technique. Mr. and Mrs. Henschel lent invaluable assistance, their co-operation being no doubt instrumental in securing the large audience which attended the Concert.

A FESTIVAL Service was held in the Church of Holy Trinity, Bishop's Road, on the 12th ult., by the Association of Paddington Church Choirs, when a selection of organ music was played by Mr. Edwin Barnes in the absence of Mr. Russell Lochner, who had composed the processional hymn used on the occasion. Smart's Service in F, Goss's "Praise the Lord," and a concluding Processional Hymn by G. E. Bambridge were sung. Mr. E. Barnes was the Organist, and Mr. W. Fitton the Conductor.

ON the 18th ult., at Christ Church, Newgate Street, an Organ Recital was given by Mr. George Cooper, Organist of the Church. The pedal organ was not available, owing to an unfortunate cipher; but Mr. Cooper made the best use of the organ at his disposal. The following vocalists assisted in giving variety to the programme: Madame Alice Graham, Miss Burchett, Mr. John A. Pitman, Mr. J. H. Williams, and Mr. E. J. Crouchley. The Offertory was in aid of the Memorial to the late Sir Frederick Ouseley.

A REMARKABLY varied number of pieces was set forth in the programme of a Vocal Recital given by Mdlle. Campbell-Perugini and Miss Mary Hutton at the Princes' Hall, on the 2nd ult. Selections were made from Goring Thomas, Stanford, Dora Bright, Reber, Luard Selby, Dvorák, and the Tuscan Folk-songs of Caracciolo. The service to art by the giving of this Concert is not quite clear, as neither of the vocalists possess any extraordinary talent.

ON Monday evening, the 23rd ult., at the fortnightly meeting for practice of the Union Chapel Choir, Mr. Fountain Meen was presented with the valuable work, entitled "Hipkins' History of Musical Instruments," and a cheque for a considerable increase in his stipend. Dr. Allon presided, and expressed on his own behalf and that of the members of the church the high estimation in which Mr. Meen is held, not only for his great musical abilities, but also for his amiability of character.

A SPECIAL Organ Recital was given at Christ Church, Woburn Square, on the 20th ult., on which occasion the choir was largely augmented. The Anthems, "Zadok the Priest," Handel, and "Blessed be the Lord thy God," by Dr. J. F. Bridge, were well sung by the choir. The instrumental solos included selections from Haydn, Henselt, Costa, Merkel, Lemmens, and Lowden. The tenor solos were sung by Mr. Percival Park, and the bass by Mr. Sidney Galey.

SIGNOR DENZA gave his annual Evening Concert on May 31, on which occasion he brought forward three new songs of his own composition. These are quite equal to his other efforts, if not superior to them, and they are written in a style which will doubtless win the approval of

the public. He was assisted by Miss Teresa Blamey and Mdle. Dufour; Messrs. Hirwen Jones, Harry Williams, Franklin Clive, and others, as vocalists; and by the members of the Fraser String Quintet as instrumentalists.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Saul" on the 17th ult., in Christ Church, Westminster Bridge Road. The soloists were Mrs. Edwards, Miss Edith Tatham, Mr. John Probert, Mr. W. C. Gaze, Mr. James Blackney, and Mr. J. Winspeare McCarty. Dr. E. H. Turpin accompanied on the organ.

THE Chevalier d'Aulby is the successful winner of the "Grand Prix d'honneur de Paris." Amongst numerous other decorations he holds the Cross of Artistic Celebrities of France. He intends to give a series of Orchestral Concerts in London shortly. The Chevalier d'Aulby is by birth an Englishman.

A CONCERT, the proceeds of which have been devoted to the removal of a debt upon the Royal Female School of Art, was given at the Princes' Hall on the 9th ult. The arrangements were in the hands of Miss Louise Borowski, who provided an interesting programme, which was much appreciated.

On Sunday evening, the 1st ult., Spohr's "Last Judgment" was sung by the Choir at St. Anne's, Poole's Park, Holloway. The Organist was Mr. Munro Davison, who played as voluntaries Andante in G (Smart) and "St. Ann's" Fugue (Bach).

MR. J. MAUDE CRAMENT has been elected Sub-Warden of the Guild of Organists. Mr. Crament is Organist of St. Paul's, Kensington, and is well-known as the popular Secretary of the People's Entertainment Society.

THE Archbishop of Canterbury has accepted the dedication of the second and future editions of Moreton Hand's little book "The Organist in his relations with the Clergy, Choir, and Congregation."

DR. VILLIERS STANFORD, of Cambridge, has accepted honorary membership of the Tonic Sol-fa College.

REVIEWS.

Missa ad quatuor Voces inæquales, auctore Gulielmo Byrd. Ediderunt Gulielmus Smyth Rockstro et Gulielmus Barclay Squire. [Novello, Ewer and Co.]

IN the interesting preface to this work written by the editors, a few facts relative to the history of the composition and its publication are given as far as they are known. The statements made concerning the date of the composition by Dr. Rimbault were doubted by Dr. Barrett in his "English Church Composers," and they have been conclusively refuted by Mr. W. Barclay Squire, one of the editors of the present work. As far as the evidence of the music itself is concerned, it would seem to belong to the more mature period in the life of the composer rather than to that of his early youth. Without entering upon any controversial points, it is enough to say that all who are interested in the early movements of English musical art will give a welcome to this example of the composition of the "father in music," coupled with a grateful recognition of the service of the editors, who have discharged their self-imposed task most admirably. The modern look which the signature (four flats) presents to the eye is explained by the editors. They have transposed the whole work a tone lower than the original, because of the large extent of the compass of the several parts. The original signature (two flats) does not stand for a key as in modern music, but indicates the double transposition of the mode, in this case the Æolian and Hypoæolian, a proceeding which was considered heterodox in the borders of the sixteenth and seventeenth centuries. The extent of the compass disposes of the statement that there was a considerable difference in pitch in use in the church and for chamber music. The church tone was higher than the secular tone, it is said, and when the Service by Orlando Gibbons, in F, which belongs to about the same period, is now as frequently sung in the key of G, it is supposed

to bring it nearer to the pitch in use in the time of the composer. There is no evidence that the Mass of Byrd was ever sung in church, and it is quite possible to believe that the composer may have written for exceptional voices—such as are required for the due performance of Beethoven's Choral Symphony. Like the noble work of more modern time, the Mass may be considered as marking an epoch in art. It abounds in daring innovations upon the rules and practice of the Flemish and Italian writers of the period, "and exhibits frequent instances of the strange false relations which form so prominent a feature in Byrd's compositions." Some of these experimental excursions into new realms of art are distinctly intolerable. Others are such as modern ears have become habituated to, even though their undesirability is not lessened from a scientific point of view. The simplicity of four-part writing, such as is found herein, occasionally intensifies the harshness of the clashing of certain of the discords to sensitive ears; whilst, at the same time, the use affords the admirers of such things an opportunity for descending upon the extraordinary foresight of a composer who, 300 years ago, ventured to try effects which are still debatable. Notwithstanding such peculiarities, which the editors have carefully seen and pointed out, and, as far as possible, have provided against in a spirit which cannot but command admiration, there are some very beautiful effects in the old tonal harmonies of the Mass which will bring a great amount of pleasure to those who have a tender feeling for the expressive concords and sequences of the sixteenth century. The Mass, as it stands, is available in that ritual which permits of the employment of the Latin tongue, and, if set to English words, might be revived for use at certain services of the Anglican Church, while, for choral societies who do not disdain an occasional element of antiquarianism, the music may be studied with profit and pleasure.

Wandernde Melodien. Eine Musikalische Studie von Wilhelm Tappert. [Leipzig: Liste und Warcke.]

THE interesting character of this work may be inferred from the fact that the author has taken some of the most popular melodies of Germany and elsewhere, has traced them to their earliest available sources, and has shown how composers, great and small, have employed the themes, and have been insensibly, as it were, influenced by them. The design of the work is almost identical with the pursuit of the enquiry concerning "Thematic Coincidences" in the pages of THE MUSICAL TIMES. In the present work the enquiry has been arranged upon a determined basis and upon scientific principles. Herr Tappert, in advertising to the theory of evolution as propounded by Darwin, holds "that there is possibly an evolution in music as in Nature. He seeks in music of all periods, places, and nations, that he has as yet been able to get together, the red thread of connection, which is often indistinct, sometimes clear, but which always exists, and on which may be strung all phenomena from the first experiment to the modern perfection. Wandering melodies are the indefatigable tourists of the earth. They traverse foaming torrents, cross the Alps, dive into the ocean, and wander in the desert, everywhere meeting others which are taking the opposite way. From the natural human interest in all foreign things, many a tuneless Cinderella, far from its fatherland, attains to high honour, becomes perhaps the patriotic song, the national hymn, whose strains infallibly inflame. Often the vagrant returns, more or less changed, and lives a new and brilliant life in the old home as 'Imported airs.' Apart from the world connection there is also an inner relation to observe and indicate. The melodious companions are always travelling, from the workshop to the country road, with the youths of the inns, in the farthest towns, in the smallest village. From the dancing-room come the nursery ditties, from the Concert-room they escape and mingle with the reapers in the field, keep company with the hunter in the wood, or shorten the hours for the soldier on the watch. From the theatre and from the salon they make their way into the churches, and round again. Many a melody is like the wandering Jew, never resting, never dying. The reason given for such vitality and tenacity is that its existence is nearly as old as our era. Many which bloomed already in poetic

'Minnelied,' in the Schools of the Meistersingers, rest now in the holy aisles of the Church. A great number followed the progress and crowd of the Wittemberg Reformer, and took refuge from the incense and mystic gloom of the Catholic Cathedral in the clear, bright abode of the Protestant Church. He who travels and mixes much with people, undergoes more or less change, assumes here and there something of speech and custom, and may be taken in a foreign land for a native and in his own home for a stranger. Exactly so is it with our wandering tunes. They never, or very rarely, remain what and how they were. The metamorphosis has no end. Their forms are ever varied and new, but yet they preserve sufficient of their recognisable features to show their origin. They are the common property of the world, and never lose their individuality, even though they be manipulated by such masters in the craft of music as Handel, Haydn, Mozart, Beethoven, or Mendelssohn."

The Naiads. A Cantata for female voices. Written by Edward Oxenford. Music composed by Oliver King. Op. 56. [Novello, Ewer and Co.]

ALTHOUGH the author of the words advances no new idea for his Cantata, and the kind of story upon which he bases his subject has been employed in various forms over and over again, by himself as well as others, his lines are smooth and have been associated with some elegant and graceful music by Mr. Oliver King, so that the work has only to become known to secure a wide popularity. The construction is ingenious and the effect is full, though the choruses are only in two-part harmony. The accompaniments are brilliant and interesting, and add no little to the charm of the Cantata. In the twelve numbers of which it is composed, there are some melodious airs for soprano and contralto soli, besides some elegantly-written duets for the same voices, with accompanying and separate choruses. The Intermezzo, "Dance of the Naiads," would alone make the success of the Cantata in performance, even if the rest of the work was of inferior quality; but, as a whole, it is worthy to be counted among the happiest efforts of the composer, and also as one of the best works of its kind available for teaching, for study, or for pleasure.

Beethoven. By H. A. Rudall. Great Musician Series. [Sampson, Low and Co.]

THE fact that nothing new has been discovered about Beethoven is demonstrated in the pages of this new addition to the many existing biographies of him. The charm of Mr. Rudall's version of the History of the Life of Beethoven consists in the clear, lucid, and graphic manner in which the story is told. With a due amount of enthusiasm for his theme, the writer carries the reader from page to page in the pleasant converse of one who is relating a personal story. The book is not a mere list of artistic productions, or a detailed record of their origin. The author has wisely only mentioned those which had a particular bearing upon the composer's career. The consequence is that the narrative is unbroken by needless statements which may testify to the desire for accuracy on the part of the author, even though they materially hinder the interest in the subject. There is an appendix containing a catalogue of works, based upon Nottebohm and the Dictionary of Music and Musicians, and this suffices for all needs and makes the little book complete within its own covers as far as possible.

Vocal Duets (including those from his larger works). Composed by Robert Schumann. [Novello, Ewer and Co.]

A NEW, beautifully-printed, and cheap edition of Schumann's vocal duets such as the present will be gladly welcomed by the many admirers of the composer and his labours. It would be quite possible to occupy much space in speaking of these productions in detail. This task is needless as the majority of the duets are well known and even familiar. It is, however, a great advantage to be able to have them in one collection such as the present, where the original words by various German poets are accompanied by careful and even poetical versions in English by Lady Macfarren, Miss Vance, and John Oxenford. There are thirty-five in all, including the duets from "The pilgrimage of the rose," the "Minnespiel," the "Spanische

Liebeslieder," separate duets with words by Burns, Grün, Ruckert, Kulmann, and others, the whole forming a complete and elegant collection such as can scarcely fail to create a large measure of delight for the opportunity it affords for the study of one of the most acceptable phases of the genius of the composer.

Serenata for two Violoncellos and Pianoforte. Composed by Alfred Piatti. [Novello, Ewer and Co.]

THOSE who have heard the composer as a player will find in this ably-written work much of the grace and elegance of thought which may be considered as parallel to his unequalled performance. The masterly style in which the ideas are expressed display a perfect knowledge of the violoncello and its characteristic qualities, and a happy method of conveying that knowledge in writing. There is a charm of spontaneity in the manner in which the ideas are set down, so that the whole appears to be the result of an unprompted and even an inspired effort. The effects are gained by the most simple yet legitimate means, while the art and ability of the composer is apparent in every bar. As might be expected, the chief interest in the Serenata is centred in the passages given to the two chief instruments, the part for the pianoforte being of the most modest character. As a Concert piece it would be very effective, and as a medium for study and practice it should not fail to prove valuable.

Wright and Round's Amateur Band Teacher's Guide and Bandsman's Adviser.

[Liverpool: Wright and Round.]

THIS is an excellent, compact, and common-sense collection of precepts which will be found of the utmost value as a guide to those who desire to form a brass band, and to keep the members together. It gives hints how to commence the formation of a band. It instructs the tyros how to blow; tells the conductor how to arrange hymn tunes for a young band; how to manage the practices from the initial lesson to the highest point of artistic playing, and all in the clearest and most comprehensive manner. It is written in a genial and pleasant style; there is nothing redundant or superfluous, every word is of weight and value, and the Band Teacher's Guide, which is published at a very small rate, deserves to be popular with bands formed or forming, prospected or established, and to be read by all interested in the cause of music, whether they be bandsmen or not.

Complete Works for the Pianoforte. Composed by Robert Schumann. Edited and fingered by Agnes Zimmermann. Vol. I. Octavo. [Novello, Ewer and Co.]

A FEW words of commendation will be sufficient to call the attention of all who are interested in the music of Schumann to this instalment of a new edition of his pianoforte works. It is in all respects the same as the folio edition that has been already favourably noticed in these columns. The only difference is in the size, the octavo form—so acceptable to many—having been selected for this present publication. Miss Zimmermann's preface and biography of the composer are prefixed to this first volume, and each piece has the advantage of her careful editing and fingering of the passages, so that it is one of the most elegant in appearance, accurate in form, and easily accessible as far as price is concerned.

Sérénade Napolitaine. For Violin, with accompaniment for Pianoforte. By G. Saint-George. [Charles Woolhouse.]

MR. G. SAINT-GEORGE has already shown himself possessed of a large fund of melody, combined with much ability for the treatment of his themes. The present example evinces no falling off of that power. If the "Sérénade Napolitaine" contains more technical difficulties than any other of his previous pieces, the effect gained will compensate the young violinist for his effort in conquering them. The demands upon the skill of the player are in no way great; but they have the result of making the composition excellent for public performance, and so it is one which should receive the attention of all players who desire to become acquainted with something new.

Trio-Sonata. Für Violine, Viola, und Piano-forte. Componirt von Adolf Sandberger. Op. 4.

[Leipzig: Hans Licht.]

THERE are four movements in this cleverly-written Sonata, all very good as music, but all somewhat fantastic in arrangement. The restrictions of the old forms observed by Haydn, Mozart, and Beethoven, give place to newer styles, in which the imagination of the composer is bound by canons of his own devising. There is, however, much that is worthy in the composition, and not a little that is powerful. These things indicate the possession of considerable musical ability on the part of the writer, and therefore would serve as strong recommendations for attentive consideration of other works from the same pen.

Magnificat and Nunc dimittis in G. By W. A. C. Cruickshank. [Novello, Ewer and Co.]

This setting of the evening canticles was composed for the Festival of the London Church Choir Association in St. Paul's Cathedral last year. The composer's aim seems to have been to combine simplicity of style with melodic interest and church-like dignity. In this he has fully succeeded; the service is calculated to please all sections of church musicians and to offend none, the music being full of expression and yet so easy as to offer no difficulty to an ordinarily competent choir. For the most part the voices are either in unison or in solid harmony, the unpretentious fugue exposition in the "Gloria" being the only noticeable exception.

Twelve Scandinavian Sketches for Piano-forte. Composed by John Kinross (Op. 16.) [J. Curwen and Sons.]

THE composer of these little sketches has caught the spirit of the Northern music so happily concentrated in the compositions to Edvard Grieg to whom the present collection is dedicated. He has also been successful in finding apt expression without resorting to elaborate rhythmical forms or technical difficulties. The pieces are simple enough for children to play, and subtle enough to give delight to the most experienced and sympathetic artist. There is a quaintness and refinement in them all which is the more welcome as it appears to be natural and spontaneous, not artificial and laboured.

A Text-Book of Harmony, Two-part Counterpoint, Elementary Composition, and Form.

[A. Hammond.]

THIS work is prepared for the use of students for the Local Examinations of Trinity College, and will be found most useful for that purpose. "No new theory is propounded, but every work of importance bearing on the subject which has been published during the last two hundred years has been read by the author and laid under contribution for the work." There is a companion book of "questions and answers intended for practical use," also issued with the text-book.

Wareham's Pictorial Major and Minor Scales.

[Schott and Co.]

WE quite agree with the author of this book that the teaching and learning of scales "is frequently most irksome, and sometimes annoying and irritating," yet we cannot see that picking them out by the aid of a pictorial keyboard will render the task easier. We may also say that as only one form of the minor scale is shown, both in ascending and descending, a pupil will certainly be puzzled when he sees—as he often must—another form which in this work is not even mentioned.

FOREIGN NOTES.

HERR CARL GOEFFERT, a composer of operatic works, well-known in Germany, and one of the more prominent pupils of Franz Liszt, has just completed an opera entitled "Sarastro," which is to be produced next year in commemoration of the centenary of the death of Mozart, "Sarastro" being, in fact, a continuation of the immortal "Zauberflöte." The idea is not a new one. Goethe himself wrote the libretto to a second part of the "Magic Flute," which was set to music by Peter von Winter, but

failed to attract any public attention. It remains to be seen whether the difficult task will be accomplished by a composer emanating from the Lisztian School.

The municipality of the good old town of Nuremberg has formed the very appropriate resolution to institute annual festive performances of Richard Wagner's operatic masterpiece "Die Meistersinger von Nürnberg." The performances are to be inaugurated next year.

Music Festivals are growing apace in the Fatherland. During the 27th and 29th ult. the first of what are to be known as the Music Festivals of North-Western Germany was held at Bremen, under the direction of Herr Max Erdmannsdorfer, who commanded an executive body of six hundred, supported by a goodly array of solo performers.

A Music-festival was held for the first time at Dortmund (Westphalia) on the 8th and 9th ult., and was very well attended. The performances included Handel's "Messiah," Herr Janssen being the Conductor.

Raff's Oratorio "Weltende, Gericht, Neue Welt," the last production of the kind by that composer, will be performed at the beginning of the approaching season by the Philharmonic Orchestra of Berlin, in conjunction with the Schnöpf'sche Gesangsverein.

Herr Paul Geisler, the composer of a very successful opera "Merlin," has completed a new operatic work entitled "Die Ritter von Marienburg," which has been acquired, for first performance next season, by Herr Pollini, of the Hamburg Stadt-Theater.

Two one-act operas, "Der faule Hans" and "Wem die Krone," by Alexander Ritter, a relative of Richard Wagner, met with a most favourable reception on their performance recently at Weimar; they are generally pronounced to be charming productions.

A highly interesting series of publications is in course of progress in Germany (Gütersloh: C. Bartelsmann), comprising the various settings of the "Passion," commencing with Jacob Obrecht (died 1505), the originator of this species of devotional composition, both as regards the text and its musical treatment, and terminating with Heinrich Schütz, the immediate precursor of the great Leipzig Cantor, Johann Sebastian Bach. The forthcoming publication, which includes the works of Flemish contributors in the same field of sacred musical literature, is justly attracting much attention in German musical circles, Professor Otto Kade, of Schwerin, is the editor of the series.

At the annual general meeting of the Goethe Gesellschaft, held at Weimar on May 31, it was announced that the poet's musical library had been discovered in the Goethe Museum. It contains, besides Zelter's settings of Goethe's lyrics, the MSS. of many Italian compositions, probably also the song "Solitario bosco ombroso," mentioned in his "Wahrheit und Dichtung." The Geheimrat G. von Loeper delivered a *Festrede* on the occasion.

The *Neue Zeitschrift für Musik*, in referring to the above discoveries, states that it is clear that Goethe did, at one time, enter very seriously upon the study of harmony, there being evidence of his having employed some of his leisure moments in arranging, for string quartet, some of the organ compositions of the great Sebastian Bach!

At a Musical Soirée, recently given by Wagner's widow, at the villa "Wahnfried," Bayreuth, the poet-composer's son, Siegfried, introduced himself, for the first time, as a pianoforte player.

Liszt's Oratorio "St. Elizabeth," which is making steady progress in German concert-rooms, met with a very efficient and highly appreciated performance last month at one of the Museum Concerts of Heidelberg, under the direction of Professor Wolfrum.

During the meeting of the Allgemeine Deutsche Musikverein last month, at Eisenach, an instrument combining the pianoforte and the harmonium, exhibited by the inventor, Jacob Erbe, of Eisenach, attracted the attention of members on account of the simplicity of its construction and general usefulness.

The Männergesangs-Verein of Wiesbaden purposes to commemorate the fortieth anniversary of its foundation, next year, by inviting an international congress of male choirs to the town for competitive purposes.

Heinrich Zoellner, the composer of an elaborate score to Goethe's "Faust" (both parts) has completed an opera,

entitled "Fritjof," the libretto whereof, founded upon Tegner's poem, has been compiled by the composer himself. Some extracts of the work, recently performed at the Cologne Conservatorium, greatly attracted the attention of connoisseurs, and the stage performance of the new work is looked forward to with considerable interest. Zoellner, in his new work, is said to avoid the Scylla of merely adopting the old operatic method, while steering clear, at the same time, of the Charybdis of slavishly imitating the new, with its maze of representative themes and painfully laboured orchestration.

The Sängerbund Festival in Vienna has been fixed to take place between August 14 and 18. It is calculated that nearly 900 societies, numbering 12,000 singers, will take part in the performances.

The *Leipziger Tagblatt* points out that there has been a decrease last year in the number of musical publications in Germany, which for many years past had been showing a steady increase in the annual total. The figures are 6,650 novelties in 1889, against 7,169 in the preceding year. On the other hand, the number of literary publications has been considerably increasing during the same period.

Two new operas were produced in Paris last month—viz., "Zaire," by M. Veronge de la Nux, at the Grand Opéra; and "La Basoche," by M. André Messager, at the Opéra Comique. M. de la Nux's work had gained for him the Grand Prix de Rome, but its stage success was but a slight one. "La Basoche," on the other hand, is said to contain all the essentials of a true comic opera; the libretto, moreover, though somewhat extravagant, being well put together, and replete with humorous situations. The new opera will probably be produced in this country by the Carl Rosa Opera Company.

The performances by the newly-founded Society, "Grandes auditions de France," of Paris, which were inaugurated last month with Berlioz's "Beatrice and Benedict," are to include, at no distant date, those of Bach's "St. Matthew" Passion Music and of Handel's "Judas Maccabæus." Both these works will be comparative novelties to Parisian amateurs.

A fine new theatre was opened last month at Catania, amidst great popular festivities. Catania is the birthplace of the composer of "Norma," and the theatre has been named the Teatro Bellini.

"Cavalleria Rusticana" is the title of a new one-act operetta which has just been brought out at the Costanzi, of Rome, with a very pronounced success. The composer is Signor Mascagni, and the work is described as one of the most charming of its kind produced in Italy for years past.

A Signor Filippo Ato has recently given some Concerts at Naples, his instrument being a trumpet which the performer blows with his nostrils! The notes thus produced are, according to the *Gazzetta Musicale di Milano*, flute-like and most charming.

An international competition between both brass and string bands, military or otherwise, is to be carried on at Antwerp from the 6th inst. to September 14. The performances are to take place once a week, and prizes to the amount of 5,000 francs will be awarded.

Unlike "Lohengrin," which was but coolly received by the Madrid public some months since, Wagner's "Tannhäuser" has just met with a most appreciative reception at the Spanish capital, both the subject and its musical treatment appealing more directly to the idiosyncracies of the southern nation. It may be added that the solo parts were given exclusively by Italian and German singers, the members of the chorus only being of Spanish nationality.

Victor Nessler, the successful composer of a number of operas of the lighter order—notably of the highly popular "Der Trompeter von Säckingen" and the "Rattentänger von Hameln" (the latter produced some years ago in this country), died last month at Strasburg. Nessler was born at Balderheim (Alsace) in 1841.

Jean François Janssens, composer, and for many years a highly esteemed orchestral conductor, died recently at Antwerp, his native town, aged eighty.

Giovanni Valente, composer of some successful operettas, and an able professor of singing, has just died at Naples, aged sixty.

Léonce Mesnard, French musical critic and author of an interesting essay on Robert Schumann, died recently at Grénoble, aged sixty-four.

The death is also announced, on the 20th ult., at Paris, of Théodore de Lajarte, the composer of a number of more or less successful operettas, brought out during the years 1850 to 1870, and a musician, moreover, of some considerable learning. Lajarte, who of late years had filled the post of librarian at the Opéra, had attained his sixty-fourth year.

CORRESPONDENCE.

A MUSICAL INVENTORY UNDER THE TERROR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—When preparing the article which, under the above heading, appeared in your last issue, I was guilty of an oversight, and now ask that you will permit me to make it good. Referring to the large number of musical instruments found in the mansions of the emigrants and the condemned, I said: "Another victim, La Borde by name, was once the happy possessor of two clavecins, two harps, two French horns, three guitars, and an instrument described as 'une boîte de fer blanc avec des cordes.'" In the absence of definite information, Mr. Gallay ascribes the possession of these things to the Marquis de la Borde, who was put to death by the Revolutionary Tribunal in 1794, and proceeds to give an outline of his career. At the close of his notes, however, he says (and this is the paragraph I overlooked): "The personage named at the head of this article of our catalogue might, with equal probability, be another victim of the Revolution—Jean Benjamin de Laborde, once a *fermier-général*, condemned to death and executed, July 22, 1794." This uncertainty sent me, since my article appeared, to the second volume of Mr. Wekerlin's "Musiciens," which contains a good deal of information on the subject, and there I discovered that Mr. Gallay's second guess is the right one, although the editor of the "Inventaire" does not seem to know that the *fermier-général*, La Borde, at one time *valet-de-chambre* to Louis XV., was an amateur composer for the lyric stage, and the author of an "Essai sur la Musique," in four fat volumes. Possessed of great wealth—I will not ask how he got it—La Borde indulged his musical inclinations to the full, and, by the compilation of his "Essai"—upon which he must have spent a small fortune—really succeeded in keeping his name alive. The work, a copy of which I have, is remarkable for the fulness of its information on certain parts of the subject, and for the exquisite steel engravings which copiously adorn its pages. It was issued anonymously in 1780, the author fearing, perhaps, that the name of an *ex-valet-de-chambre* would hardly be a powerful recommendation to the musical public.

May I be permitted to add, as matter somewhat cognate, that in the course of reading the "Lives of the Berkeleys," compiled in the early part of the seventeenth century by John Smyth of Nibley, steward of the Berkeley estates, I came upon a curious story of a lute. Mr. Smyth shall tell it here in his own quaint way:

"In the seventh of Queen Elizabeth this lord (Henry, Lord Berkeley) humoring the greatnes of his wives mind (whom about the same time Queen Elizabeth called her golden lady) bought a lute of mother of pearle (herself an excellent lutist) for which the Queen formerly had offered one hundred marks; for this lute this lord paid a sum of money in hand, and gave a recognizance to pay to Best, the owner thereof, three pound a year more during his life, which for ten years after was duly paid, what time this lord growing either negligent or weary of the payment, neglected it, whereby his recognisances becoming forfeited, Best sued out a *scire facias*, and soone had judgment thereupon. This lord for releife flyeth into the chancery, where after bill and answer and witness on both parts examined, these offers in Court were made to Best by this lord's counsell: Either to take twenty marks in money for the only default of one three pounds, and the payment to be continued after: or to take 32li. 13s. 4d.—

in ready money and the annuity to cease; or to be quit of the 34th which already hee hath received and to have the lute againe to his own use, as safe and faire as first it was; or to referre the cause to the ending of any two Aldermen of London whom himself would chuse; or to his own two counsellors, Bell and Puckering, setting lawe and affection towards their client apart: None of which Best would accept of, but refused all; whereat Bacon, then lord keeper, being moved, awarded an Injunction and stayed him from taking any benefit by the said recognizance untill the cause should otherwise be ordered in that Court. Afterwards Best accepted of much less than was formerly offered. This lute, this lord, about two years after the death of his said wife, gave to the Dowager Countesse of Derby."

From which it appears that the instalment system, as applied to musical instruments, is nearly 300 years old, and that, even at the outset, it excited a litigious spirit. One would like to know what ultimately became of the lute so curiously associated with "Good Queen Bess," her "golden lady," and her famous law lord, the "greatest, wisest, meanest of mankind."—Faithfully yours,

JOSEPH BENNETT.

THE UNIVERSITY OF TRINITY COLLEGE, TORONTO, AND MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

No one can be better able to defend the action of the Cambridge Board of Musical Studies than Mr. Cobb. I am glad, therefore, that my statement to the Warden of Durham has called forth the letter which appeared in your last issue, as no more complete presentation of the views of the Board could be made. I am entirely unable, however, to see that Mr. Cobb has in any way disproved the statements which I have made, and to which I entirely adhere. I stated first with regard to Cambridge that "the University had taken no action in the matter." This Mr. Cobb does not attempt to deny. He admits that the Senate gave no authority and asked for none. His only defence is that the process of consulting the Senate is a "complicated" one. This may be a possible argument in favour of University reform, although I do not think that members of the Senate generally would endorse any proposal for further restricting their powers; but it certainly is no answer to my statement that the Senate had never been consulted. It is also an implied admission that the action taken was irregular. Down to the present time no information has ever been vouchsafed to the Senate on the matter. If the question has, to a certain extent, since the presentation of the Address become "notorious," this has been in no way due either to the action of the Board of Music or of the Council of the Senate, but has resulted from the action which I have taken thereon.

I further stated that the University has not authorised the signing or presentation of the Address. This is a necessary corollary of what has been already stated. Mr. Cobb's defence, however, is that there are various degrees of authorisation, and that authorisation was given both by the Board of Music and by the Council of the Senate. These are described as "smaller representative bodies appointed by the larger body (the Senate) for this purpose." I must take emphatic exception to this statement. Neither the Council of the Senate nor the Board of Music are empowered to take such action as they please in the name of the University. Each of these "representative bodies" has certain functions for which it is specially authorised to act. These are generally to prepare matters for the ultimate decision of the University, and, when such matters have been thus properly prepared, the obtaining such decision is a simple matter enough.

I challenge Mr. Cobb to prove by reference to Act of Parliament under which the Council of the Senate was constituted, or to the University Statutes, that either of those representative bodies is empowered to take public action against another University in the name of the University of Cambridge.

As far as the Council of the Senate, however, is concerned, they in no way authorised any such irregularity. All that was done by the Council was to empower certain members of the Board of Musical Studies to appear before Lord Knutsford, and bring under the notice of the

Colonial Office the question of the powers of my University under its Charter to extend its operations to England and elsewhere. And in so doing the deputation was empowered to state that they "appear with the knowledge and approval of the Council of the Senate." No possible objection could be raised by my University to such an inquiry as to the extent of its powers, and such inquiry might, perhaps, be held to come within the scope of the duties of the Council of the Senate in investigating the subject prior to making a recommendation to the Senate if it desired so to do in the matter. Instead of taking this course, the deputation affixed their names to an Address dealing with a large number of points affecting the action of Trinity University, Toronto, and the standing of its examinations, &c., on none of which other than the purely legal one were these gentlemen authorised by the Council of the Senate to speak.

I must therefore repeat, what I have already stated elsewhere with regard to the Address: that the Council of the Senate had not authorised it, neither were they cognisant of its contents.

I shall not attempt to follow Mr. Cobb in the discussion raised in the latter part of his letter, as all the points have been fully dealt with in the memorial presented to Lord Knutsford on behalf of my University, which has been made public. I will only remark, in conclusion, that Mr. Cobb's plea that it was too complicated to acquaint the University with the action which was taken, is the best possible proof that could be given that whilst gentlemen holding official positions have taken more or less irregular action, the University itself has had no opportunity of doing anything whatever in the matter.—Yours truly,

C. W. E. BODY,

Vice-Chancellor of Trinity University, Toronto.

June 21, 1890.

P.S.—May I be allowed to state, once for all, in regard to various statements which have appeared from time to time as to our examinations, that no irregularity has at any time taken place in their conduct, and that any statements to the contrary are either entirely untrue or originate from a lack of adequate knowledge of University procedure on the part of their authors.

CAMBRIDGE UNIVERSITY MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The attention of the "Special Board of Music" at Cambridge has been directed to the fact that some persons who have passed the first (only) of our three examinations for the Degree of Mus. B. have appended to their names "First Mus. B., Cantab.," or other similar titles. The Board have directed me to endeavour to make it known through the columns of the Musical Press that such a proceeding is wholly unauthorised. *Private* reference may, of course, be made to the fact of his having passed this examination by any candidate applying for a professional appointment, &c.; but the public use of any such title as that indicated above will be regarded as constituting a very serious infringement of University custom. The only title that can be legitimately used is that of the Degree itself, "Mus. B." or "Mus. D.," as the case may be, and this may not be adopted until the candidate has not only passed all the examinations, but has been formally "admitted" to the Degree in the Senate House.—I remain, Sir, your obedient servant,

GERARD F. COBB

(Chairman of the Special Board for Music in the University of Cambridge).

MOZART MSS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A paragraph which appeared in a recent number of THE MUSICAL TIMES founded doubtless on an account of the discovery of Mozart MSS. in this city, which was some time since published in the *Manchester Guardian* calls, I think, for a statement of the subject by me. In the publication alluded to I find that some minor details require modification. The facts are these:—

A few weeks ago I was asked by Mr. Cornish, a book-

seller in this city, to look through a parcel of old MS. music, which he said he had reason to believe contained some scores of Handel and Buononcini. In doing so, and whilst failing in the object of my search, I found MSS. which subsequent careful investigation has satisfied me is undoubtedly in Mozart's handwriting. The first is part of his early opera "Mitridate," composed and produced at Milan in 1770. Jahn states that the work consisted of twenty-four numbers, and that the "original score appears to be lost." Nine complete numbers are now before me. All those mentioned in the footnote in Jahn's Biography (page 175, Novello's edition) are included. The handwriting is somewhat large and boyish. The idiosyncrasies are numerous; for instance, the usual order of placing key signatures is entirely disregarded, minims are invariably written with stems to the right of the head, horn part has always the double G clef, &c.

The statement made regarding the Concertos, "composed by Mozart when a child," is incorrect. The two which I found are numbered 238 and 488 in Köchel's Catalogue. The former, in B flat, has the following inscription: "N. 8. Concerto de Cembalo. Del Sgr. Cav. Amadeo Wolfg. Mozart, nel gennaro 1776 à Salzburg." It is a small oblong score, beautifully written, and in good preservation. Jahn says: "After the Violin Concerto in D major, composed in December, 1773, Mozart wrote no clavier music until January, 1776, when he composed a clavier Concerto in B flat major (233 K.)." Undoubtedly this is the one referred to.

The second (perhaps the most interesting) is the one in A major, finished March 2, 1786, about six weeks before "Figaro" was produced. It is a large oblong score (100 pages), written for strings, one flute, two clarinets, two horns, two bassoons, and cembalo. The substitution of the clarinet for the oboe appears to have been an afterthought. The time signature has been carefully altered in every part at the beginning of the score. About midway through the first movement two solo passages, one of six and another of seven bars' length are crossed out, otherwise there is but little alteration or correction. The writing of the solo part appears to have been done at different times. It is said the composer was careful only of his Concertos; too much depended on his keeping possession of them, and not allowing anyone to play them who chose. The solo part was seldom written out in full. In the present instance the principal themes only seem originally to have been set down. The paper is but slightly discoloured, and still bears traces of the sand used instead of blotting paper.

That these MSS. are originals and not copies, the features I have pointed out, and many minor details to which space forbids my further referring, unquestionably attest, and I cannot help regarding the discovery as of some value, throwing light as it does on three of the most interesting periods of Mozart's life—viz., when he was fourteen, twenty, and thirty years of age. I will not trouble you further, but if any of your English or Continental readers desire information I shall be glad to correspond with them.—Yours, &c.,

HENRY WATSON, Mus. Doc., Cantab.

Manchester.

TO CORRESPONDENTS.

*^a Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A STUDENT.—Yes, we believe that a "Professor of Voice Production" also teaches singing.

CREMONA.—We can only call to mind three makers who used a device on the corner of the label such as you describe. These three makers were Nicholas Dreht and his son Jacob, who both worked at Darmstadt during the early part of this century; and Carolus Helmer, who worked at Prague at the latter part of the last century. The work of these makers is good of its kind, but nothing remarkable.

R. F. TYLER.—Apply to Messrs. Hayes, Lyall Place, S.W.

RICHMOND.—(1) There is no work containing the testimony you require. (2) The proper name is that which you have given.

TEACHER.—If the Examinations in Music in State-aided Schools are so "ridiculously easy" as you think, you should stir up the 1,340,581 children who did not pass last year, and not disparage those who did pass.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The first Concert of the season of the Musical Association was given on the 14th ult. in the Corn Exchange. The works performed were Rossini's *Stabat Mater* and Gault's *Joan of Arc*. The soloists were Miss Florence Verey, Miss Alice Gough, Mr. J. Allan Acott, and Mr. Henry Sunman. The composer of *Joan of Arc* conducted his own work. Mr. Coudrey, the Hon. Conductor, directed the performance of the *Stabat Mater*. The band and chorus were efficient, and gave a very creditable rendering of the works. Miss Harding and Miss Shepherd assisted at the pianoforte, and Mr. J. H. Proctor at the harmonium.

CHELMSFORD.—The Association of Church Choirs held its annual Festival on the 17th ult. About 400 voices took part in the service, which was highly satisfactory throughout. The Canticles (Evensong) were Stainer's chant setting in D. An important feature was the same composer's very fine Anthem, "Lo! Summer comes again," which was admirably sung, the Chelmsford Choir taking the semi-chorus. The Conductor was Mr. F. R. Frye, Organist and Choirmaster of the Parish Church; the Organist was Mr. W. G. Wood. Two cornets and two trombones from the Royal Artillery Band gave very effective assistance in the service. The Precentor was the Rev. T. Rogers.

CHERTSEY.—Mr. Fred. Monk concluded the second session of his Choral and Orchestral Class, on the 10th ult., when selections from Bexfield's *Israel Restored* and Sullivan's *Prodigal Son* were performed by an efficient band and chorus. In the former work Miss Dora Venables sang two airs, "Fear not thou" and "Thy sun shall no more go down," and also took part in the Trio "O Lord, be gracious," with Mrs. Monk and the Conductor, receiving hearty applause. The solos in the *Prodigal Son* were taken by members of the Choir, Mr. Percival Vernon, and Mrs. Greenleaf. The Recitatives containing the narrative were sung by Mrs. Monk; and the air, "O that thou hadst hearkened," by Miss Lawes. Mr. J. S. Liddle led the band, and played a violin solo, by Ries, for which he received an enthusiastic encore.

CLEVELAND, OHIO.—A choice programme of music for the pianoforte and violoncello was given in Ellis Hall, on the 3rd ult. Mr. Adams's solos on the pianoforte were the Prelude and Fugue in G and a Sonata (No. 2, Op. 27) by Bach, Beethoven's "Quasi una Fantasia," Schubert's Impromptu (No. 1, Op. 90), and two of his own Nocturnes, melodious and brilliant compositions. Mr. Adams's style of playing is marked by strong, clear, and intelligent expression. Mr. Heydler's solos were Heberlein's Concert Piece and a Slumber Song, and an Impromptu by Jonas. Mr. Adams accompanying on the pianoforte. The first part closed with two songs, N. H. Allen's "Good-bye" and W. W. Gilchrist's "Autumn Song," by Mrs. Stockbridge Smith, whose rich and resonant mezzo-soprano voice was heard to excellent advantage.

DARTMOUTH.—Mr. Charles Edwards, organist, with the assistance of Mr. Crocker, violinist, gave a short Organ and Violin Recital in the church of St. Barnabas, Dartmouth, on the day of the patron saint, the 11th ult., after Evensong. The programme included Andante in A flat, Silas; Violin solo ("Ave Maria"), Gounod; two Trios (No. 6, Op. 49, and No. 10), Joseph Rheinberger; Andante from Violin Concerto (Op. 64), Mendelssohn; and Triumphal March, Lemmens.

DEMERARA.—On May 13 the Musical Society gave the fifteenth Concert in the Town Hall, out of compliment to the very energetic and painstaking Conductor, Mr. W. R. Colbeck. The entertainment included Mr. C. H. Lloyd's Cantata *Hero and Leander*. The most noticeable number in the performance was the Hymn to Adonis, for Hero and Chorus. In this, as in the subsequent scena, Mrs. Wright sang the soprano part, while the chorus evinced signs of very careful training. Mr. T. J. Semple took the other solo part. After a Spanish Fantasia, played in a sprightly manner by the orchestra, the second part was opened with "The Song of the Sickle," from Mackenzie's *Dream of Jubal*, a magnificent tenor song, to which Mr. Moncrieff did fair justice. One of Smart's duets, "When the wild blows in from the sea," was agreeably presented by Miss I. Pinkerton and Mr. Semple. Miss Reeder gave a charming rendering of "Love's Golden Dream." A quaint part-song, entitled "The Maiden of the Fleur de Lys," again showed the chorus to advantage; and after the everlasting "Stephanie" Gavotte, Miss N. Pinkerton essayed "The arrow and the song." The melodious air and chorus, "A wealthy lord," from Haydn's *Seasons* (solo, Miss Reeder), and four numbers from *The Gondoliers*, the latest of the series of Savoy operas by Sir Arthur Sullivan and Mr. W. S. Gilbert, concluded the Concert.

GIBRALTAR.—It may interest lovers of church music in the old country to hear that "the Rock" is fairly maintaining its prestige at the Cathedral, under Mr. Alfred F. Digby, the Organist. There is a highly trained voluntary supplied choir of nearly sixty voices, including twenty supplied ladies. The services are full and elaborate, Anthems, Services, and Choral Communions being given in the regular order, with occasional Recitals, performances of Oratorios, &c. At the King's Garrison Chapel there is also a supplied choir,

which performs full choral service on the Sunday evenings, under the direction of Captain Wyon. The latest musical effort on the Rock has been the performance of Gaul's *Holy City*, which was rendered at the Cathedral on Thursday the 5th ult. The work was well performed, the solos being taken by Miss Meadows, Miss Gains, Surgeon-General Meadows, Mr. Scott, and Mr. Keever. Mr. Scott, the Bandmaster of the Royal Highlanders (Black Watch), was an excellent Conductor, and Mr. Alfred H. Digby was Organist.

GOSPORT.—A special Musical Service was held in St. Matthew's Church on Wednesday, the 11th ult., on the occasion of the opening of the fine new organ built by Messrs. Norman Bros. & Beard, of Norwich. A large congregation assembled to hear the instrument, which was skillfully handled by Mr. H. Harvey Pinches, Organist of Portsmouth Parish Church. The Recital was interspersed with vocal selections.

GREASBROUGH.—The choir of St. Mary's Church, assisted by a number of the members of St. Mary's Choral Society, gave, on the 5th ult., a performance of a Sacred Cantata, entitled *The Prodigal Son*, by R. P. Paine. The work was given with orchestral accompaniments, Mr. J. Whittaker being the leader of the band, and the whole was under the direction of Mr. I. Warburton, the Organist and Choirmaster.

GREAT BERKHAMPTSTEAD.—After Evensong on St. Barnabas Day, the 11th ult., the members of the Church Choral Society gave Gaul's *Holy City* at the Parish Church. The soloists were Master Pitkin (of the church choir), Miss Tatham, Mr. Buller, and Mr. R. Davies. The chorus numbered about sixty voices. Miss Joplin presided at the pianoforte, and Mr. Gatward (Organist and Choirmaster of the Church) at the organ; Conductor, the Rev. C. J. Langley. At the conclusion Mr. Gatward played Bach's Fugue in G minor.

HYTHE, KENT.—The Choral Society gave its second Concert in the Town Hall, on Thursday evening, the 13th ult., under the conductorship of Mr. George Fleming. The first part of the programme consisted of Macfarren's Cantata *May Day*, the solo being taken by Miss Laura Shelford. In the second part, Reinecke's part-song for female voices, "Prayer on the Waters," and an unaccompanied part-song, "How sweet, how fresh!" by the Conductor, were excellently rendered by members of the Society, as well as songs by Mr. C. V. F. Townshend; while the pianoforte accompaniments were in the hands of Miss Mildred Mackeson.

LAUNCESTON.—The District Association of Church Choirs held its nineteenth annual Festival Service in this town on St. Barnabas Day, the 11th ult. A number of hymns were sung, the first and last being used processonally; the Magnificat and Nunc dimittis was King in F; Anthem "And the glory of the Lord," from *The Messiah*. The whole of the music was exceedingly well sung. A string band assisted in the voluntaries and anthem with good effect. Mr. Dalby, the Association Choirmaster, presided at the organ.

LEAMINGTON SPA.—On the 2nd ult., a Pianoforte Recital was given at the Public Hall by Mr. Bernard Stavenhagen. The programme included Beethoven's "Moonlight" Sonata, which was very finely played; Papillons, by Schumann, given with great delicacy and finish; Chopin's Prelude in D flat and Polonaise Fantaisie in A flat, and Liszt's Sonata del Petrarca and Rhapsodie, No. 12.

LUTTERWORTH.—At a Festival of Parish Choirs, held in the Parish Church of this historical little town, on the 17th ult., upwards of 200 voices took part in the service. The Anthem "I will sing of Thy power, O God!" (Sullivan), was well sung, the Rev. G. Marriott taking the solo. The Service was intoned by the Revs. G. Marriott and Rodwell. The choirs were conducted by Mr. T. C. Bodycote, Organist at Kincote, whilst Mr. W. Adkins, Organist at Lutterworth Parish Church, presided at the organ. After the service an Organ Recital was given by the latter gentleman, Mrs. Westley Curnock and the Rev. G. Marriott taking part as vocalists.

NORWICH.—The Norfolk and Suffolk Choral Association held its triennial Festival in Norwich Cathedral on Thursday, the 5th ult. The gathering was the most important, and by far the most interesting, that has yet taken place under the auspices of the Association. Several of the choirs of the city churches took part in the proceedings, and were joined by choristers from the town parishes of Yarmouth, Lynn, Thetford, and Ipswich, and from numerous country villages—some of them very remote—in the counties of Norfolk and Suffolk. Dr. Bates, the Cathedral Organist, was the Conductor. There were nearly 1,500 voices present.

SLIGO.—An Organ Recital was given at the Parish Church (St. John's) on Wednesday, the 11th ult., by Mr. Arthur C. Brooks. The programme was as follows: Sonata in F minor (No. 1), Mendelssohn, Andante in A (Smart), "Comfort ye, my people" (Handel), "St. Ann's" Fugue (Bach), Melodie in F (Walter Brooks), Andante con moto in E (Guilmant), Festive March (Thorne).

WESTON-SUPER-MARE.—Messrs. Bruton and Co., of this town, gave the first of a series of evening Concerts on the 2nd ult. in the Victoria Hall. The performers were Miss Fanny Moody, Miss Lily Moody, Mr. Payne Clarke, Mr. Chas. Mannors, Mr. Gustave Slapofski (violin), and Mr. J. E. Deacon (pianoforte). A feature of the programme was the recital of the "Garden Scene" from Gounod's *Faust*.—The local Amateur Orchestral Society had a successful open night, the second of the season, on the 23rd ult. Among the orchestral selections were Verdi's Overture to *Nabuccodonosor*, Bizet's "Jeux d'Enfants," Corelli Windcatt's descriptive Suite "La vie dans les montagnes," and a couple of Marches. Mr. Fredolph Windcatt gave as a violin solo Moszkowski's Ballade, Charles Oberthur's "Original Trio" was effectively played by Madame George-Forcescue (harp), Mr. Corelli Windcatt (violin), and Mr. H. George (violinello). The vocalists were Madame Eva Neate and Miss M. Powell, a new song, "Alone," by F. Windcatt, being introduced by the first-named lady.

ORGAN APPOINTMENTS.—Mr. E. A. Crusha, Organist and Choirmaster to the Parish Church of All Saints', Edmonton, Middlesex.—Mr. H. A. Paffard, Organist and Choirmaster to St. Mary-le-Strand Church.—Mr. Walter Charles Luttman, Organist and Choirmaster to

the Parish Church, Llangollen, North Wales.—Mr. W. H. Derrick-Large, Organist and Choirmaster to the Episcopal Church, Melrose.—Mr. John Spink, jun., Organist and Choirmaster to Craven Chapel, Regent Street.—Mr. W. Firth, Organist and Choirmaster to the Garrison Church, Curragh Camp, Kildare.

CHOIR APPOINTMENTS.—Mr. Arthur Trowbridge (Bass), to Wells Cathedral.—Mr. Frank Henry (Alto), to Holy Trinity, Upper Chelsea.

DEATH.

On the 7th ult., at Spring Villa, Cressington, near Liverpool, after a very short illness, aged one year, MARJORIE PERCIVAL, the third and only surviving child of FREDERICK and JESSIE HEATH. Deeply mourned.

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DAILY TELEGRAPH.

As a whole the work comes to us with the advantage of something fresh and new. I hear on good authority that Mr. Sarasate is delighted with it, and that eminent Continental musicians to whom he has shown the piece unreservedly share his feeling.

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DAILY CHRONICLE.

The "Pibroch" of Dr. Mackenzie was a great success. It is eminently Scottish in character, and the solo violin passages amply repay the pains Señor Sarasate has taken in learning the work by heart. Both as regards the composition and the solo executant, it proved to-night a brilliant performance.

SUNDAY TIMES.

The orchestration is replete with charm and elegance. Altogether Dr. Mackenzie's "Pibroch" is the most interesting violin piece that has been written for many a day, and, as rendered by Señor Sarasate with the art of a great *virtuoso*, it made a very warm impression.

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THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery.

STANDARD.

Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

DAILY NEWS.

The remaining novelty was a brief but charming "Benedictus," originally written by Dr. A. C. Mackenzie, as one of a set of violin pieces which Lady Hallé last summer introduced to London. The pianoforte accompaniment has, however, now been scored for wind orchestra by the composer, and the solo is given to all the violins of the orchestra.

MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

THE OBSERVER.

The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

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SUNDAY TIMES.

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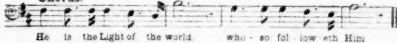
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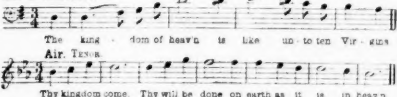
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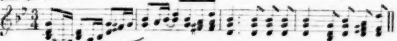
Chorus.



No. 2. Narrator.



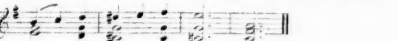
Air. Tenor.



No. 3. Chorus.



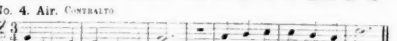
Quartett.



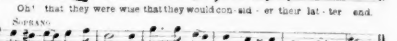
Duet. Soprano and Contralto.



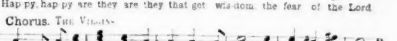
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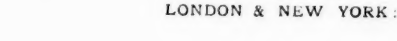
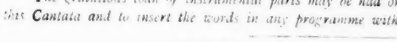
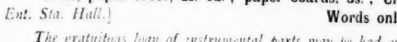
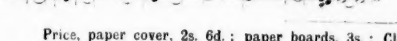
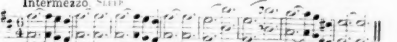
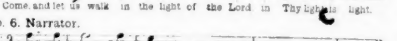
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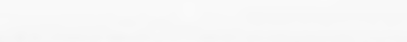
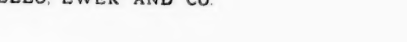
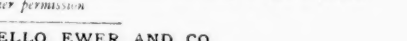
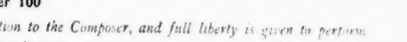
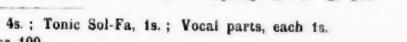
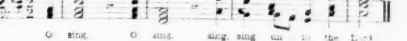
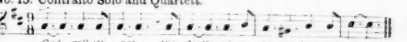
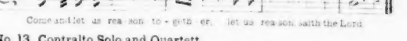
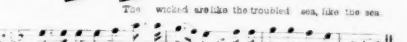
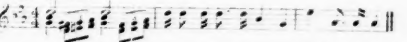
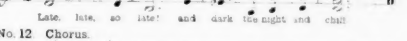
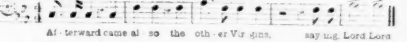
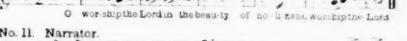
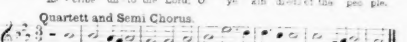
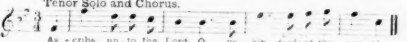
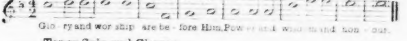
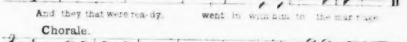
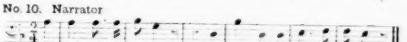
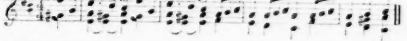
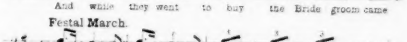
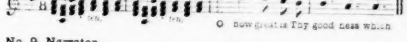
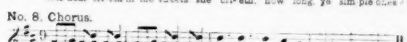
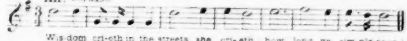
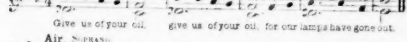
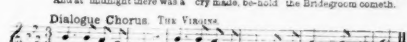
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